

NOVEMBER

# APOLLO

1954

*the Magazine of the Arts for*

CONNOISSEURS AND COLLECTORS

LONDON

NEW YORK



ONE OF A PAIR OF PORTRAITS

By HENRI DE TOULOUSE-LAUTREC

*In the possession of Messrs. SCHONEMAN GALLERIES, INC., NEW YORK*

THREE SHILLINGS AND SIXPENCE

75 CENTS

## RENEL GALLERY



Dancing figure of a curly-headed youth, unglazed with red and green pigmentation; 11 in. high. T'ang Dynasty.  
*Ex Lionel Edwards Collection.*

*Rare Antiquities and Works of Art*

40-41 BURLINGTON ARCADE, LONDON, W.1

Telephone: Hyde Park 9985

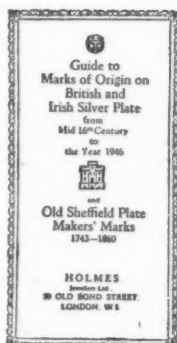
APOLLO  
**HOLMES**

MEMBERS OF THE BRITISH ANTIQUE DEALERS' ASSOCIATION LTD.

*ANTIQUE SILVER*



SET OF FOUR PLAIN TWO-HANDLED SILVER ENTREE DISHES WITH REEDED BORDERS  
London, 1799, by W. Simmons. Would sell in pairs.



COLLECTIONS OR SINGLE PIECES  
PURCHASED

TRADE ENQUIRIES  
INVITED

A BOOK ON HALL-MARKS  
7s. 3d. post free.

**HOLMES LTD., 29 OLD BOND STREET, LONDON, W.1**

(Our Only Address)

Telephone: HYDE PARK 1396

APOLLO

# APOLLO

THE MAGAZINE OF THE ARTS FOR CONNOISSEURS AND COLLECTORS

10 VIGO STREET, REGENT STREET, LONDON, W.1. Tel.: MAYFAIR 3021

Price: 3s. 6d. U.S.A. 75 cents.

Subscription Rates: 50s. per annum; U.S.A. \$7

## CONTENTS

Articles appearing in APOLLO Magazine are the copyright of Apollo Magazine Ltd. Reproduction in whole or in part without previous consent is forbidden.

Vol. LX. No. 357	November, 1954
Current Shows and Comments. By PERSPEX ..	113
Period Ornament on English Silver. Part VI—George III and George IV. By A. G. GRIMWADE, F.S.A. ..	115
Candle Stands. By JONATHAN LEE ..	119
Thomas Flight. Part II. By GEOFFREY WILLS ..	120
International Exhibition of Chinese Art at Venice. Reviewed by DESMOND GURE ..	122
The Art of Simon Lissim. By RAYMOND LISTER ..	125
An Exhibition of Water-Colours. By HORACE SHIPP ..	126
Ceramic Causerie ..	127
Events in Paris ..	128
Events in Holland ..	129
Views and News of Art in America. By PROFESSOR ERIK LARSEN, Litt.D., M.A. ..	130
Cover Note: A Toulouse-Lautrec Portrait. By M. L. D'OTRANGE MASTAI ..	131
The Commoner Drinking Glasses of the XVIIIth Century. Part VI. By E. B. HAYNES ..	132
New Galleries ..	133
The Art of Good Living:	
The Morning Guest. By MARY SEATON ..	133
Cellar in a Cupboard. By EDMUND PENNING-ROWSELL ..	135
Travellers' Joy: Danish Delight. By BON VIVEUR ..	136
The Library Shelf: The Englishman's Renaissance. By F. M. GODFREY ..	138
Sale Room Notes and Prices. By BRICOLEUR ..	141

## DUITS

LTD.

*Finest examples of 17th century Dutch Masters*

6 DUKE STREET, ST. JAMES'S, LONDON, S.W.1

Telephone: Whitehall 7440

Valuations for Insurance and Probate undertaken



# CURRENT SHOWS AND COMMENTS

## TWO WORLDS

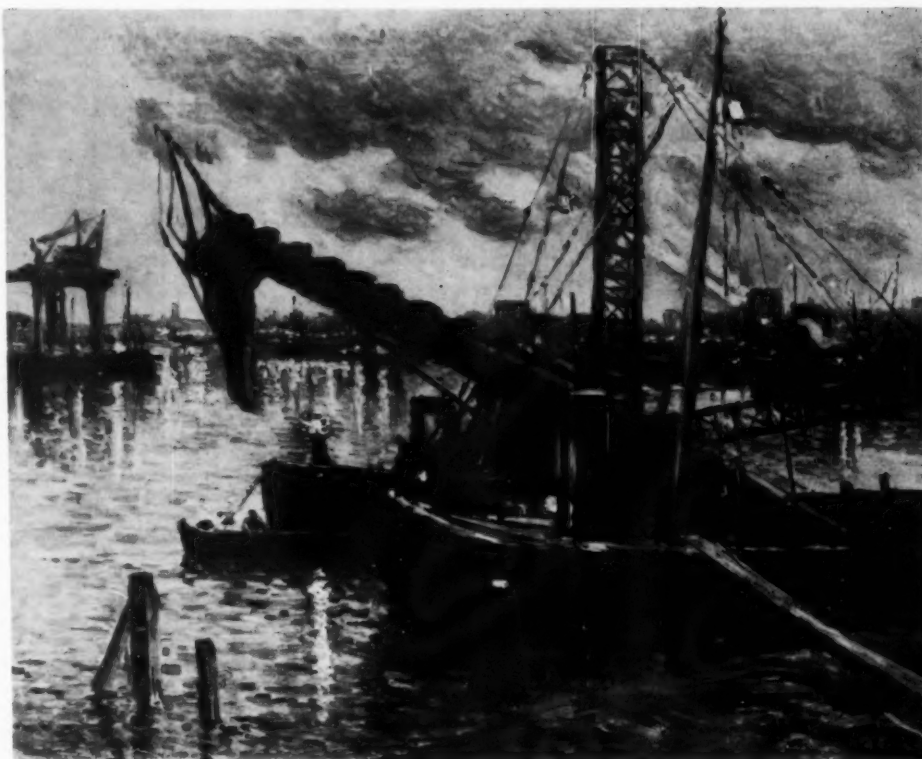
BY  
PERSPEX

TWO outstanding exhibitions this month have clearly marked the difference between academic art and what is rather sweepingly now called "contemporary," a term which has taken the place of "modern" and equally disregards the artist of our own time who yet prefers to work in a representational manner. The academic is deeply entrenched at the Royal Academy itself, where the Diploma Gallery is being used for its official purpose of displaying a selection of the Diploma works of the Academicians; the contemporary is at Whitechapel Art Gallery in an exhibition of seventy invited works painted during 1954. "East is east and west is west, and never the twain shall meet"; or so it seems, as we leave those young men in a hurry whose large-scale works are so splendidly displayed in the spacious gallery set strangely down amid the dirt and disorder of Aldgate, and move to the cathedral-like decorum of Burlington House. Two artists bestride the two worlds, and one of them, Ruskin Spear, is represented in both exhibitions. For the rest we are worlds apart.

At moments one could wish that the current fashion for the inter-visitation of irreconcilables which is stirring the international scene might be adopted in this realm of art. Certainly Ronald Searle, whose exhibition of drawings at the Leicester Gallery includes a fascinating series entitled "Souls in Torment," might find matter in the spectacle of Gerald Brockhurst and Sir Gerald Kelly shivering before a Terry Frost abstract, or almost any of the Whitechapel exhibitors contemplating "Ophelia" by the one or a good vintage "Jane XXX" by the other. Yet I cannot but think that the hit-or-miss of the wild abstractionists would benefit considerably by the restraint of the academic method, the handling of the paint, the harmony of the colour, the control of the draughtsmanship; and probably the Academicians would see new boundless boundaries to artistic subject-matter and manner at Whitechapel.

For my own part I did find the Whitechapel show full of ugliness and violence, or the meaningless boredom of abstracts bad enough when they are small, but soul-destroying when they are large. Only once in all this finely displayed exhibition did I thrill, and that was to Derrick Greaves' "Venice," a sun-drenched vision of the buildings seen from above. Edward Middleton's "The Bull," in the Neo-Realist vein which is succeeding abstraction as a fashion, also proved arresting in its power.

It was part of the idea of this exhibition that the works should be large: an excellent idea for a public show in that artists seldom get encouragement to work on a large scale. But a severe test; and very few of the painters of to-day



LA DRAGUE—NUIT—ROTTERDAM. By MAXIMILIEN LUCE.

*From the Exhibition at Wildenstein's Gallery.*

PERSPEX's Choice for the Picture of the Month.

can stand up to it. Abstracts so easily become empty or menacingly ugly in form and violent in colour; the absence of draughtsmanship, the lack of true painterly quality, the emptiness of the forms: everything cries from the rooftops. Only a master can dare that criterion. In the realm of the purest abstract, Ben Nicholson, at the Lefevre Gallery, can fill a canvas of twenty square feet with a pattern of line and subtle colour which satisfies some chaste æsthetic instinct. Or at Gimpel Fils that young man and comparative newcomer, Harold Cohen, with his evocation of figures which are nevertheless dissolved in light, can also speak to the imagination. Some drawings in this same vein reveal how much there is behind his large pictures. On the other hand, at the same gallery, a yet newer newcomer, Martin Bradley, takes advantage of the current licence to fill vast canvases with shapes so hideous, so nightmarish, and so crude alike in conception and execution that they are almost unbearable. The assertion that they are inspired by primitive magic makes no difference, for the magic has departed and is, anyway, meaningless to sophisticated Europeans. So only the crudity remains. It might be just endurable in square inches; it is horrible in square feet.

This question of scale arises also at the Diploma Gallery, in face of the works of the R.A.'s: the late Victorians, with their enormous anecdotalism, accepted the idea that a picture should be a big picture. It is, indeed, arguable that the thing which is against Victorian and Edwardian academic art is that it was genre painting on the wrong scale. Such a picture as Herkomer's "On Strike," full of genuine sentiment and human feeling so that the tragedy of the situation monopolises the mind, became too much nature and too little art precisely because the figures are life-size (or is it larger than

life?) A failing of an age when there were enormous wall-spaces in enormous houses and enormous well-filled purses ever open in patronage. The same applies to the Wardour-Street-historical and the St.-John's-Wood-classical and biblical. A canvas like "The Festival of Esther," by Edward Armitage, illustrates the point, but the limited wall-space of the Diploma Galleries probably denied us many examples, and prompted the choice of smaller offerings. These Victorian works, however, do fill the space. There is no sense of emptiness, whether Herkomer is concentrating on one or two monumental figures or Armitage on a rhythmic group. The thing chiefly to be urged against them is that the story interest is so strong that the æsthetic one is overshadowed. If we stop to examine the innate craftsmanship—draughtsmanship, design, colour, tone, handling of the actual paint, and the rest—we realise that these denigrated supermen of high Victorianism were at least as worthy a place in art as the latest young man in fashion who uses twelve square feet of canvas to depict a black line and two yellow ones on a green ground. As a person with a Confucian passion for the happy mean, I still believe that the wisdom of art lies somewhere between the extremes. Academic craftsmanship and contemporary vision might give the right tension between the two. At Burlington House I found satisfaction in things as diverse as Sydney Lee's "The Red Tower," Glyn Philpot's "Head of a Young Man," James Fitton's "Indoor Garden," and Clausen's "Interior of a Barn," whilst Bertram Priestman's "Near Wareham, Dorset," showed how good the landscape men could be in an English rather than the fashionable French tradition.

That French tradition has its usual strong showing in the London Galleries. An impressive mixed exhibition of important masters is again at the Marlborough; and O'Hana are also showing some fine French Impressionist period pictures, though their current special exhibition belongs to our own atomic age. It is the work of Germaine Joumard who on the one hand paints women and children and flowers in a slightly over-sweet style, on the other gives the "Result of molecular Bombardment in gaseous Medium," or "Chemical Combinations performed at a High Temperature." This is art having its own back on science, and the result is extremely charming and poetic. "Tetravalent Stonic Chloruret" does not sound romantic, but is, in fact, quite lovely. Madame Joumard admits that her passport to this kingdom of the infinitely small has been the micrograph; and, since like the minor character in a recent play who said "I don't hold with abroad," I "don't hold with science," I have to take her word for the fact that "Explosion of Radioactive Corpuscles" looks like an abstract design in multi-coloured silk. Whether this painting is as scientific as it sounds or as sentimental as Maud Goodman, I cannot say; but it is very colourful and at least suggests a new point of departure.

From Paris again, Pinchus Kremegne, who has an impressive exhibition at the Redfern, is one of those Russian exiles who found in Paris their spiritual home during the early years of the century. His colour, if not his subjects, is as explosive as anything in Madame Joumard's atomic bombardments—Expressionist, fauvist, all those labels which indicate slapdash brushwork in fierce colours, thick impasto, and simplified forms. He is, frankly, not my artist, and represents a type of painting which makes me yearn for Gerald Brockhurst and Kelly, and the enamelled surfaces of that "Ophelia" by the former who "turns all to favour and to prettiness." Kremegne's colour is rich but strangely lightless, and the forms all seem to have the same emphasis so that they are never orchestrated, and are held together or apart by thick and rather lumpy lines.

Much more to my taste is the nearer Impressionistic work of Maximilien Luce, of which there is an exhibition at Wildenstein's. I like him best when he uses his formalised pointillism and his love of deep-toned, rich colour to evoke the effects of twilight or even of night under skies faintly luminous with the reflected glow of cities. His dalliance for

an important period with the theories of Seurat as it tried to correct the formlessness of Impressionism proper, corrected that defect. But he rightly felt that the correction was mechanical, and reacted towards something nearer the methods of Monet and the Pissaros. Thus Luce stepped back where Cezanne, faced by the same dissatisfaction, moved on. The exhibition at Wildensteins is, therefore, largely one of sheer Impressionism, and the results are often delightfully unforced. The large sunlit picture "Notre Dame, 1900," in the Seurat manner, shows what he rebelled against in his own work. "La Drague, Nuit, Rotterdam," painted eight years later, is a much less stilted picture, and is Luce at his best. Most of the works shown are small for him ("La Drague" is not) and some of them are very charming. The drawings and lithographic portraits show us another side of this artist, who has rightly risen in favour during recent years.

With this colourful offspring of the Impressionist movement one might glance at an English version of that impulse in the work of Karłowska—English in spite of her name and original Polish nationality, for Karłowska Stanisława was in private life Mrs. Robert Bevan, the wife of that important member of the Camden Town Group. The Memorial Exhibition of her paintings is being held at the Adams Gallery and enables us to relate it, and the whole Camden Town school, to the French sources from which it derived. Let us agree that "She spake the French of Stratford-atte-Bow," or rather of Camden Town; French with a strong English Cockney accent. This Group, however, were romantic realists, and saw the town landscapes in which they delighted as things which could be interpreted into beauty of form and colour and painted with care. Romance, realism and care: those English virtues which can so easily topple over into sentimentalism, naturalism, and timidity. Madame Karłowska, who so faithfully echoed the Group, does not always keep her balance, but at her best she is delightful and picturesque.

With Ronald Searle we are in no danger at all of sentimentalism, naturalism nor timidity. This *enfant terrible*, who plays his devastating havoc in the world of commercial art, and peoples his books and our minds with sadistic schoolgirls and extremely rum rum-drinkers, is showing his drawings again at the Leicester Galleries. The serious water-colours of places attest his power in the ease and freedom of the line and wash with which he can capture the spirit of places, but I imagine it is not for these that people are going to the exhibition. Ronald Searle is himself the victim of those insect-like children given to arson and murder whom he has created. Sometimes they grow up appallingly, fascinatingly into "The Harpy." I enjoyed best the series "Souls in Torment," especially that of a very Bloomsbury-art young woman ironing and hanging her nylons and undies on a mobile. The actual St. Trinians creatures were not omnipresent. Perhaps the joke is wearing a little thin, or perhaps it is taking on too clearly the aspect of the face of violence which does not need the encouragement of clever humour in the world to-day.

The two exhibitions sharing the gallery are those of Brooke Farrar and of Mary Potter. Mr. Farrar again raises the question of size, for his rather polite pictures of places are almost uniformly small, and one would like to see him work on a big and thereby challenging scale. I feel that his painting would stand the test. Mary Potter has cultivated a style of slight evocation which at moments, as when she paints the beach scenes on the East coast, serves her well, but too often falls over into the timid and the half-realised. In the one instance in this exhibition where she has painted "all out" the portrait of a little girl, this fault remains, so that one is left wondering whether it is a mannerism, a deliberate style, or a failure to reach the end of a painting, like those water-colours which remain clean and light-filled because they have not been carried far enough. But at least she stands between the two worlds and cultivates a vision of her own.

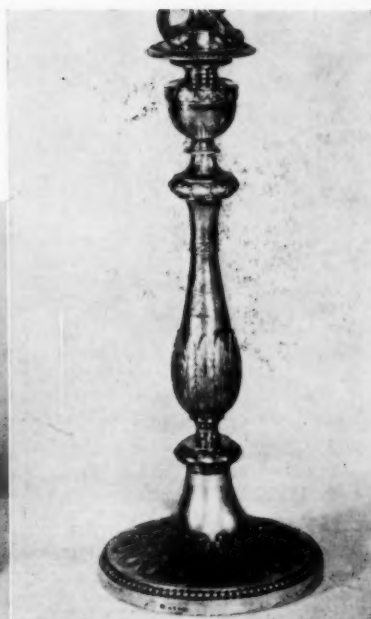




Fig. I (below). Soup tureen of classical design showing French influence, by J. Wakelin and W. Taylor, 1777.

Fig. II (left). Candelabrum stem of pedestal form, by John Schofield, 1795.

Fig. III (right). Baluster form candelabrum stem with palm and acanthus decoration, by John Schofield, 1793.



## PERIOD ORNAMENT ON ENGLISH SILVER

### Part VI—George III and George IV

BY A. G. GRIMWADE, F.S.A.

IN the preceding article in this series, which dealt essentially with the rococo style, we saw how this lingered on in naturalistic floral decoration until about 1765 together with a limited use of chinoiserie. At the same time the classical idiom, which was to become predominant in the next decade, had begun to appear. The first signs of the change in taste occur in candlesticks which were readily adaptable to the form of columns of the classical orders. Clare College, Cambridge, possesses a pair formed as Corinthian columns dating from 1759, and Lamerie had actually made a set of the Ionic order as early as 1745, though these we must assume, I think, to be the product of individual whim, rather than serious indications of a change of taste. After 1760 the Corinthian order becomes an accepted form, although the early baluster types continue for some time, and it is not until the '70's that classicism rules the field in this sphere.

We can now point, perhaps for the first time in the study of English silver, to the influence of native architects and designers on plate. In the collection of Robert Adam's designs in the Soane Museum is one dated 1773 for Sir Watkin Williams-Wynne for silver candelabra, which were executed the following year by John Carter<sup>1</sup>. Carter follows the design closely except for a few omissions of detail, dictated probably by practical considerations. The candelabra are formed as tripod vases chased with scrolling foliage issuing from demi-figures and bands of palm leaves, with branches springing from rams' masks. Other designs of plate by Adam for Sion House, in the Soane Museum, have recently been identified with actual pieces from the Duke of Northumberland's collection, and there seems little doubt that many of the richer pieces of silver of the period from those houses for which Adam was consulted, would prove to spring from his pen, if the comparison were made.

The influence of style such as Adam exerted naturally loses strength as it grows in popularity, and much of the ornament of the period, though derived from him, appears in stereotyped motifs applied in a cautious and only half-understood way on forms for which it is not always suited. The details which gained most frequent approval were laurel husks suspended between rams' or goats' masks or

palmette rosettes, which appear unsuitably on the square concave sides of candlesticks, rather more naturally on tureens and vase-shaped cups, and extend in pierced and repoussé technique to the sides of oval salt-cellars, and even to Irish dish-rings, where there is a complete absence in the object of any classical form to justify such decoration.

One of the more charming uses made by the contemporary silversmith of the classical motifs was that of the small applied medallions of cupids and other figures based on cameos, which appear on sauce tureens, teapots and other small vessels such as the argyle. Rather surprisingly the protagonist of this taste was the Swedish-born Andrew Fogelberg, who found his models in the work of the Scottish medallist, James Tassie, and seems to have influenced the work of his compatriots in their own country.<sup>2</sup>

While the use of classical motifs is normally executed in a robust and unmistakable English manner, a few silversmiths of the time show the influence of the more graceful handling of the parallel Louis XVI taste in France. Among these the firm of John Wakelin and William Taylor (continued in the next century under Robert Garrard) is prominent. The standard motifs of laurel festoons, rams' masks and palm-leaf tips appear in the tureen of 1777 (Fig. I), the formality of which is offset by the delicately engraved scroll foliage borders with matted surfaces on the stand and cover, and the highly individual cover handles formed as amorini riding lions.

John Schofield, working for about twenty years from 1778, displayed very fine craftsmanship in the decoration of his candlesticks. He shows great dignity of design in the stems to a pair of candelabra of 1795 (Fig. II), with lions' masks in high relief on the square shoulder knobs, draped tapering pedestal stems, and finely finished laurel wreaths bordering the plinths. His sense of proportion is strongly marked, too, in the graceful baluster stems of which he produced many models, some plain with only bands of beads or reeding to emphasise the main divisions, or, as in the candelabra of 1793 (Fig. III), chased with finely modelled palm and acanthus foliage.

<sup>1</sup> Ralph Edwards, *Country Life*, May 23, 1947.

<sup>2</sup> Charles Oman, *Apollo*, June 1947.



Fig. IV. Upper part of the Doncaster Cup, 1795, by Robert Makepeace.



Fig. VI. Lloyds' Patriotic Fund Vase, by D. Scott and B. Smith, 1804.



Fig. V. Bright-cut engraving on border of tea-tray, 1799.

Laurel, acanthus and palm foliage are all used in the decoration of the ornate Doncaster Cup of 1795 by Robert Makepeace (Fig. IV), as well as a running frieze of composite vines and berried foliage round the rim. Many of these race-cups were diversified by well-modelled medallions of racehorses, sometimes depicted racing towards a winning-post topped by a miniature representation of the actual cup itself, while the cover finials are often formed as a small group of horse and jockey, or more rarely a figure of Victory. More sober finials are found in the shape of conventional cones or urns, and occasionally one meets with a circlet of plumes issuing from a coronet. The handles to such cups are usually, as in the example illustrated, of reeded loop form issuing from acanthus buds, but single or entwined double serpents also occur, or loop handles formed from simulated cordage. A particularly fine example of the early date 1767, from the Earl of Yarborough's collection, is illustrated in Jackson's *History of English Plate*, Fig. 338. The cup itself is almost always of tapering vase form with high conical cover with incurved sides.

Apart from the specialised decoration inherent in the race-cups of the period, other standing cups and covers display more limited classical motives. A cup of 1774 in the Victoria and Albert Museum is decorated with drapery festoons suspended from satyrs' masks, and the cover has a finial formed as a small echo of the cup itself minus the handles. A particularly fine chocolate-pot in the same museum has similar satyrs' masks and drapery surrounding the oviform body which is supported by a tripod of hoof feet and is further decorated with palmette rosettes on a matted ground and bands of palm leaf tips in beaded borders. Similar ornament in a form modified by the space available can be found on the sets of tea and sugar vases for which the classical urn provided a ready model, and is also combined with pierced latticework as a ground in the decoration of the sugar and cream baskets, the larger cake baskets contemporary with them, salt-cellars and cruet-frames. From about 1775 onwards a less expensive type of decoration is employed in such pieces, which omits any repoussé or applied work in relief, and is produced by engraving the design of urns, plumes, rosettes, and drapery or foliage festoons on a pierced ground, the whole showing close affinity to the main treatment of Hepplewhite's furniture designs, particularly as exemplified in chair backs.

From 1780 onwards the classical idiom begins to wane, and we enter a period of ten years or so when in the more ordinary domestic plate, ornamentation was out of favour. The silversmith was called upon for little more than the production of narrow beaded borders edged by engraved bands of formalised foliage or geometrical patterns which have small interest to the eye, and merely serve to define the limits of the form round which they run. We may

perhaps see in this return to simplicity the effect of the competition of Sheffield plate wares, which, at least in the early stages of the craft before techniques were improved, did not permit of much use of engraving or piercing. This severity of technique, proving suitable to the increasing plainness of taste, may have forced the silversmith, although working in a metal unrestricted in its adaptability, to fall into line with the simpler products of the industrial imitation. He was probably tempted to compete in the new market of smaller purses which the Sheffield plater was showing by his successful trading to exist.

The plainness of the plate of this period is redeemed by the gracefulness of form which remained as a legacy from the formal classicism of the '70's. The oval, somewhat pointed boat-shaped form is paramount in tureens, salt-cellars, tea- and coffee-pots, sauceboats and other pieces. This prevailing shape and its narrow beaded borders are equally strong on the Continent, and Dutch silver of the period is particularly close in style to the English at this time.

The first sign of returning interest in decorative ornament shows in the development of a new technique in engraving which appeared about 1795. In this "bright-cut" style, as it is called, the surfaces of petals and leaves enclosed by the normal engraved lines are cut away on the bevel to produce a facet-like angle which reflects from a different plane to the main surface and gives a jewel-like sparkle. The border of the tea-tray of 1799 (Fig. V) is a typical example. It will be seen that the use of gadrooning for borders, which had virtually vanished with the entry of the classical style, had now returned. It had remained to a limited extent as the border to dinner plates and dishes, but these would often seem to have been made to match earlier examples, and for



Fig. VII. Centrepiece of Egyptian style, by D. Scott and B. Smith, 1806.



Fig. VIII. Body of Sauce Tureen made for the Corporation of London, by D. Scott and B. Smith, 1803

about twenty years the contemporary services were produced with beaded or reeded borders. Now gadrooning returned to favour and grew to increasing weight and complexity at the hands of the early XIXth-century craftsmen.

We have seen that even among the prevailing plain taste of the end of the century the cult of classicism lingered in such makers as Schofield, and once the next century opened and the lightness of the English equivalent of the Directoire style had begun to wane, a fresh surge of neo-classicism appeared in the decorative arts. Adam's example in producing plate designs was followed by the architect Charles Tatham, who published his *Designs for Ornamental Plate* in 1806, in which he lamented the "light and insignificant forms" that had been in fashion and made a claim for "Massiveness, the principal characteristic of good plate." The classical style now favoured, as in the French Empire taste, was the Imperial Roman rather than the lighter Greek-inspired motifs of Adam's Dalmatian coast models. The Prince Regent's commissions to Rundell and Bridge provided the impetus for the productions of Paul Storr and his rivals, Digby Scott and Benjamin Smith. Storr seems to have sought his designs from Piranesi's engravings of classical vases and details, to judge from numerous examples of the latter's prints endorsed with Storr's signature which survived in his old workshop in Clerkenwell up till the years before the last war. Scott and Smith, on the other hand, show a penchant for the Egyptian taste fostered by Thomas Hope of Deepdene, who included plate designs in his *Household Furniture and Interior Decoration*, 1807. The



Fig. IX. Upper part of wine-cooler with Bacchanalian decoration, by D. Scott and B. Smith, 1806.

sculptor John Flaxman was commissioned on special occasions to produce models such as that of the Lloyds' Patriotic Fund Vases and the Achilles Shield based on Homer's description in the *Iliad*.

The technical quality of the decorative motifs achieved in this school was of the highest. Much of the ornament is cast and applied displaying great crispness in the modelling and chasing, and clarity of outline. The use of acanthus and laurel foliage naturally occurs again as well as bands of running scrolls centring on quatrefoils as in the Patriotic vases (Fig. VI) or mixed with vines as on the centrepiece (Fig. VII). The Egyptian taste is predominant in this piece with its sphinx tripod, the centre sections of which are ornamented with mixed sprays of lotus and anthemion foliage, while the plinth has plaques chased with swans' necks against a fan-like arrangement of lotus leaves. The total effect is extremely rich, if not always stylistically of the purest. In the tureens of 1803 by Scott and Smith (Fig. VIII) the harmony of the classical elements is jarred somewhat by the introduction of the armorial mantled cartouche with its mace and sword, but it is hard to convert European heraldry to classical form, and no doubt the wishes of the City fathers had to be respected to this extent.

The use of serpent handles also returned after previous use in the rococo and Adam periods and appear on wine-coolers and vases (Fig. IX), as well as on tea and coffee services, when the main lengths are often constructed of ivory with silver heads and tails where they join the bodies. The purpose of wine-coolers justified a lavish use of Bacchanalian motifs, either as in the example of 1806 just mentioned on which bold masks peer from thickly entwined vine branches, or in a more richly conceived general design like Paul Storr's example of 1809 from Lord Howe's collection, or his set of 1811 decorated with the Birth of Bacchus in the Royal collection. To appreciate the wealth of invention and decoration of which these silversmiths were capable, a study of the Windsor Castle plate is essential. One can do little more here than refer to such pieces as the Theocritus cup designed by Flaxman and executed by Storr in 1812, the Triumph of Ariadne wine-coolers of 1808, and innumerable candelabra, centrepieces and dessert stands in the Bacchanalian and Egyptian styles, all of superb execution. Smaller pieces display equally rich treatment like the urn-shaped sugar-vases of 1810 from Benjamin and James Smith's hands, part of the Duke of Wellington's ambassadorial service, of which many other examples are met with (Fig. X).

Alongside this highly specialised ornamental plate the same craftsmen produced more modest domestic pieces, in which, even when decoration was kept to a minimum, they still paid tribute to classical forms, as, for example, the



Fig. X. Sugar Vase with lotus and acanthus foliage from the Duke of Wellington's ambassadorial service, by B. and J. Smith, 1810





Fig. XI. Tea Service of classical form, by Paul Storr, 1810.

tea service of 1810 by Storr (Fig. XI). The less gifted silversmiths continued to produce good plain plate on which ornament was confined to stock mouldings and fluting. Gadrooned collars to tea- and coffee-pots, bands of reed-and-tie mouldings on candlesticks, and later on more naturalistic foliage mixed with sections of gadrooning call for little comment. The bright-cut engraving mentioned earlier lasted in to the next century and was followed by a more delicate technique in which a certain amount of dotted or stippled work is apparent. This occurs on tea services, small goblets and other unimportant pieces. Wine coasters



Fig. XII. Candlestick with derivative Louis XIV motifs, by Paul Storr, 1814.

are gadrooned or fluted, or pierced and stamped with vine foliage. In such pieces, made of thin sheet metal, die-stamping was used as well as on borders to dishes and plates.

On occasions the exponents of the classical taste turned to styles of earlier periods such as the candlesticks of 1814 by Storr (Fig. XII), which possess a number of motifs used by Paul Crespin on his candlesticks of 1747 illustrated in the previous article, and which indeed can be traced back ultimately to the French designs of the late Louis XIV period. Eclecticism, indeed, was creeping into plate designs. Soon after the turn of the century one finds examples of salvers made with the pierced rococo borders of about 1765, and floral elements reappeared from about 1820 on tea and coffee services, as well as on the chasing of salver centres, which reflect in motif the mid-XVIIIth-century work, though it is to be feared they lack to a marked degree the spirit and vivacity of their exemplars. The taste for chinoiserie, too, reappeared about the same time in the decoration of tea services and caddies. Romanticism reared its head and strange whims are found such as the decoration of tea services with panels of cast scenes derived from Tenier's kermesse pictures, strangely at variance with the sober purpose of the vessels on which they were used. Even Paul Storr could be responsible, no doubt to special order, for a centrepiece flanked by sturdy kilted Highlanders and stags. The door had been opened for the welter of naturalistic decoration to which the early Victorians gave such enthusiastic support. The well-defined styles of a prevailing taste at any one period were left behind and the rule of "as much for my money as possible" held the field.

Figures I to VII, IX, and XI reproduced by courtesy of Messrs. Christie, Manson & Woods, Ltd.; VIII of the Worshipful Company of Goldsmiths, and X and XII of the Victoria and Albert Museum.

*This is the last in the series of articles on Period Ornament in English Silver. The previous parts appeared as follow: Part I, September, 1952; Part II, October, 1952; Part III, November, 1952; Part IV, March, 1953; Part V, May, 1953.*

# CANDLE STANDS

BY JONATHAN LEE

Fig. 1. A handsome carved and gilded candle stand. One of a pair. Circa 1700.

WHAT are now sold as torchères were usually described in England as candle stands when first made. Candle stands consist of two main families: those made to stand on the floor (torchère type) and those, usually simply turned of mahogany, for placing on a table or chest. Both were generally made in pairs, but the former held or incorporated in their design candelabra, whilst the latter, often adjustable in height to compensate for the burning down of the candle, each held a single candlestick and were essentially for adjusting local lighting to the correct height for reading, writing, drawing, etc.

This article is only concerned with the floor standing type which Hepplewhite describes as "... very useful in large suites of apartments, as the light may be placed in any part at pleasure," and Sheraton says that they "... are used in drawing-rooms, for the convenience of affording additional light to such parts of the room where it would neither be ornamental nor easy to introduce any other kind."

Because stability was a primary consideration, most designers of candle stands—and these include all the principal XVIIIth-century cabinet makers, placed them on wide spreading tripods. Being general purpose lighting stands in the main, they were related in height to the rooms for which they were designed; in consequence, there is considerable variation in the fashionable heights of stands.

Candle stands were not an early XVIIIth-century introduction, as some writers have averred. They were used and sometimes still remain in position in houses furnished or refurnished in the Charles II to William and Mary period. Most XVIIth-century stands vary between 2 ft. 9 in. and 3 ft. 9 in. in height. This not only accords well with ceiling heights of the period, but also with other furniture. For instance, in the second half of the XVIIth century, the dressing-table or suite consisted of four separate components—a small table for the toilet set, a mirror to hang on the wall above, or stand easel fashion on the table, and a pair of candle stands to flank the table. One of the most elaborate of these suites, entirely covered with repoussé sheet silver, is still in the King's (Charles II) bedroom at Knole. The stands, hall marked 1676, are 3 ft. 8½ in. high. Other XVIIth-century specimens, in less stately rooms of the same house, are a foot lower.

Late XVIIth- and early XVIIIth-century candle stands are usually of walnut, sometimes inlaid with arabesque or floral marquetry, or of pine, richly carved and gilded. The tops are usually circular, hexagonal or octagonal. A gilt candle stand, one of a pair, is shown in Fig. 1. It is circa 1695-1700 and consists of a finely carved pillar, which is circular from the gadroon edged top to the underside of the acanthus-decorated knop, and then changes in section to triangular, in order to meet the intricately scrolled claws, fashionable in the William and Mary period.

In the 1720-1745 period, candle stands underwent a considerable change, becoming tall and heavy architecturally designed four-sided pedestals, suited to the sumptuously decorated and lofty palaces for which they were intended. Mostly they varied between 5 ft. and 6 ft. in height. Some of those designed by William Kent and his followers in the "antique" tradition took the form of human or satyr-headed terms. They were usually painted, with carved enrichments.

With the waning of the Palladian style and the swing to rococo, fashionable houses resumed a more comfortable



domestic scale and dainty and much shorter pillar and tripod candle stands replaced lofty, classical pedestals. Chippendale illustrates seventeen candle stands in the *Director* and gives their correct heights as 3 ft. 6 in. to 4 ft. 6 in. Some are amongst his most fanciful, elaborate and lacy designs and were essentially objects which could never have been constructed in any timber other than mahogany. Though nearly all of them are rococo in character, several incorporate Gothic or Chinese whimsies in their design. A feature of the majority of those pictured is that the column has, in fact, become three slender supports, engaged at intervals by carved ornament, and the slight "dishing" of the top, usual in earlier designs, has now become a triangular or circular tray, with a delicate, upstanding, pierced or carved rim. Probably few of the most elaborate were ever translated from drawings



Fig. II. A graceful and restrained pair of mahogany candle stands of the Chippendale period, circa 1755. Formerly in the collection of the late Alan P. Good. *M. Harris.*

to cabinet making without modification. In view of their excessive delicacy, it is not surprising that hardly any have survived.

Some of the candle stands from the mid-XVIIIth century onwards incorporate a number of actual candle arms in their design. In some instances, these arms branch out below the top tray on which a candelabrum can be placed additionally; with others, there is no top tray and the stand, in fact, is a long-legged candelabrum.

A pair of beautifully proportioned mahogany candle stands, based on the XVIIth-century tradition, but with the added French elegance of the Chippendale period, is shown in Fig. II. Though richly carved, they are free from all extravagancies of outline and are graceful and simple, and well balanced on their wide-spreading and shapely claws, which terminate in French scrolls. Their height is 3 ft. 6 in.

When the excesses into which the rococo eventually degenerated led to the neo-classical revival, there was a reversion to lofty rooms. Candle stands accordingly became classical once again and added a foot or more to their stature.



Fig. III. Late XVIIIth-century candle stands, carved and gilded in the elegant style of Robert Adam. *Hotspur.*

Adam designed some of his as solid pedestals, but they differed fundamentally from Kent's work, not only in the delicacy of their carved, inlaid, painted or gilded details, but also in the fact that nearly all of them are triangular. Adam also designed numerous open-sided triangular candle stands and influenced both Hepplewhite and Sheraton in their published engravings.

A very simple but elegantly carved and gilded pair of stands of this period is shown in Fig. III. They are 4 ft. 4 in. high. Sometimes stands of this and somewhat similar type have additional ornaments of very slender ball or drapery swags, or scrolls. This applies particularly where candle branches are integral with the stand. Sheraton, after describing how they should be finished all in gold or in white and gold, has this to say of their apparent flimsiness: "Persons unacquainted with the manufacturing part of these stands may apprehend them to be slight and easily broken; but this objection vanishes when it is considered that the scrolls are made of strong wire and the ornaments cemented to them."

## THOMAS FLIGHT. Part II

BY GEOFFREY WILLS

THE business activities of the Flight family were complicated and interwoven; members of the large family seem to have worked together in numerous commercial ventures. They changed and exchanged addresses and occupations in a way that is highly confusing to anyone attempting to study their affairs after a lapse of nearly two centuries. Directories published in London during the last half of the XVIIIth century bear out this statement only too well. Here are a number of relevant extracts:

- 1753. Pewtress, Robarts, goldsmiths.
- 1769. Pewtress, Flight & Halliday, bankers, 34 Lombard-street.
- 1770. Flight & Halliday, linen drapers, 84 Cornhill.
- 1771. Halliday, Flight & Halliday & Co., bankers, 34 Lombard-street.
- 1772. Flight & Co., linen-draper, 84 Cornhill.
- 1777. Flight & Halliday, linen-draper, 2 Freeman's-court, Cornhill.

- 1781. Flight, Thomas & Co., Worcester China warehouse, 2, Bread-street.
- Flight, Joseph, linen-draper, 2 Freeman's-court, Cornhill.
- 1782. Flight & Halliday, 2 Freeman's-court, Cornhill.
- Flight, Thomas, Chinaman, 2 Bread-street.
- 1783. Flight, Joseph, 2 Freeman's-court.
- 1784. Flight, Thomas & Co., Worcester China warehouse, 2 Bread-street.
- Joseph, merchant, 2 Freeman's-court.
- Thomas, china-man, 2 Bread-street.
- 1785. Flight, Thomas, Worcester Chinaman, 2 Bread-street.
- 1797. Flight, Joseph, Tallow Chandler, 1 St. Mary Axe.
- & Co., linen-draper, 14 Fore-street.
- Thomas, Worcester China manufactory, 2 Bread-street.



Flight & Barr, Worcester Chinamen, 1, Coventry-street.

& Jennings, Iron Liquor Makers, 2 Freeman's-court, Cornhill.

& Halliday, linen-drappers, 2 Freeman's-court, Cornhill.

and from a list of Liverymen who voted at Guildhall at the Parliamentary election in 1768, is:

Carpenters [company] Flight, Thomas, Monument-yard.

It can be seen that all the Flights were indeed active; the Worcester porcelain works can have been only a small portion of what may be termed a commercial web, and it is not at all unlikely that, as Binns suggested, the business was purchased for the two younger sons, Joseph and John, who were emerging from their teens in 1783. Although there is no evidence that either of them had had any experience whatsoever of porcelain-making or of the china trade, the younger son, John, was not without determination to master the obstacles involved. This is clearly shown in his Diary,<sup>1</sup> and it was unfortunate that his promising career was cut short at the early age of 25. He died on July 10th, 1791, and a fortnight later the Rev. James Dore of Maze Pond Chapel came from London to preach a sermon at a service held at Worcester in his memory. The Diary shows that the Flights, father and sons, took a keen interest in the porcelain works, and eventually overcame both technical and labour difficulties with success.

In an earlier article<sup>2</sup> it has been shown that the London agent for the Worcester company was John Spurling, of London House, Aldersgate Street. A further fact can be stated now: the removal from this address took place in the year 1768, in consequence of a fire which destroyed the premises on July 14th of that year. However, a Directory for 1772 lists: *John Spurling, China warehouse, 1 Gough Square, Fleet St.*, so it may be assumed that Spurling remained in the china trade, but was no longer the London agent for the Worcester company. In addition to this, Binns prints that in 1771 the company had a partnership in the warehouse in *Gough Square*, but that this was at No. 12. The same authority gives the name of the Worcester shareholders in 1771 as *Richard Cook, china man, Fleet Street*, and mentions that three years later his widow, Catherine Cook, is of Gough Square, but does not give the number of the house.<sup>3</sup> It would seem to be a fact that the company's warehouse was removed from Aldersgate Street to Gough Square in 1768, and at some time later to 2, Bread Street. When the whole story can be pieced together, it should throw an interesting light on the business organisation of the Worcester factory and the English china trade in the XVIIIth century.

The second son of Thomas Flight, also named Thomas, who was born in 1759, was the writer of the letter copied here from the original. It is one of the few surviving family documents to have come to light. The letter was written in 1783 to his sisters who were then at Kimbolton, Huntingdonshire. They were, it appears, staying there at the time that the eldest brother, Banister, was engaged to be married to a Miss Heesman of that town. The marriage duly took place, and was recorded in the *Gentleman's Magazine*:

September 12, 1783. Mr. B. Flight, Banker of Lewes. Miss Heesman of Kimbolton.

The text of the letter, which is addressed *Miss Flight's*, is:

DEAR SISTERS,

Writing in the plural number in the present instance answers two good ends the one is lightening the burden of the cover & the other is a saving of one sheet of paper. I ought before I mention'd so trifling a matter to have ask'd you how you like Kimbolton & whether a Town remarkable for producing ladies likely to make good wives has not some good men who are equally likely to make good husbands. . . . I think the new habits and hats at first sight cut a dash & are of sufficient consequence to cause the owners to be enquir'd after . . . if they should



Fig. 1. No. 1 Coventry Street, London, showroom of Flight and Barr. Opened in 1789. (From Binns's *Century of Potting*.)

be the means of producing a happy connexion they may be fairly called Earthly Blessings. I ought to beg pardon for mentioning so trifling a matter but what came uppermost would find its way to the paper a bystander they say in most games sees the best that being the case you may judge better than B[anister] F[light] how matters go on at Kimbolton & whether matters are likely to be brought to a speedy issue—I must depute my sisters carefully to examine & attend to the qualifications of the other 2 ladies & give me their opinion whether either of them would be properly pair'd with T.F. Junr. [the writer] as I think marriage a matter well worthy consideration & tho' I may in common life not exercise so much discretion as some people yet in matters of such importance I hope always to proceed with care & caution—Brother Jack [John] with whom I am sitting is able to walk very well again—I hope to have the pleasure of seeing you soon but as your plan concerning the journey is not come to hand I cannot tell you that I will meet you but hope to come to Cambridge & bring Mr. Flower of the Flask with me—with love to yourselves & Br.—& respects to Mrs. H[eesman] & family—

I remn. dear sisters

Your affectionate Br.

Bread Street. May 27, 1783. THOS. FLIGHT JUNR.

Finally, while no conclusion may be drawn without further investigation, the following coincidence is worth noting. Thomas Craft, painter of the famous Bow porcelain bowl in the British Museum, wrote in 1790 of the Bow factory (which had ceased operations in 1776): . . . *it now wears a miserable aspect, being a Manufactory for Turpentine, and small Tenements*. . . . In a London Directory for 1797 is the entry: *Thos. Flight & Co. Turpentine Manufactory, BOW*.

The family tree shows at a glance the complexity of dealing in a short space with any one member of a large family in which the general longevity was remarkable, and in which so many generations reused—in traditional manner—the same Christian names. To this must be added the normal hazards to be met with in consulting records of any period; information in documents and in books as to profession or business, and even names, dates and addresses, is not always to be relied upon, and a reasonable amount of hopeful guesswork must be substituted of necessity for missing facts. In spite of this, it is hoped that the fresh facts presented here will be built up over the years until the Flight period is as well documented as that of its more famous predecessor, Dr. Wall.

(Concluded. Part I appeared in the October issue.)

<sup>1</sup> *Connoisseur*, June, 1947.

<sup>2</sup> *Apollo*, January, 1954.

<sup>3</sup> *Op. cit.*, pp. 114, 117, 120 and 313.

# International Exhibition of Chinese Art at Venice

Reviewed by DESMOND GURE

THE International Exhibition of Chinese Art held between June and October, at the Doges' Palace, Venice, was an event of the greatest interest and importance. It is 18 years since an international exhibition of comparative importance in the field of Chinese Art has been held, the last occasion being at Burlington House in 1935-6. During the intervening years our knowledge has increased, new collections have been built up and former collections in private and public ownership have been strengthened by new acquisitions and the elimination of objects now considered less important in the light of modern knowledge and research.

Venice has chosen the year 1954 for the occasion to celebrate the seventh centenary of the birth of Marco Polo, the Venetian traveller who visited China—and lived there—during the last quarter of the XIIIth century. From early times Venice was a Western gateway to the East, even possessing trading rights and a large domiciliary population in Constantinople. Under Doge Enrico Dandolo she was the chief power during the Crusades which transported vast numbers to the East, leading to the fall of Constantinople. After the fall of Constantinople the superior wealth and strategic position of Venice won for her the mastery of the Adriatic and Mediterranean and, therefore, the trade routes to the Orient. Venice is, therefore, a fitting Western background for the gathering together of the early arts of China, which the Italian public have had an opportunity of seeing this year for the first time.

The exhibition displays about 1,000 objects of the highest quality, on loan from some of the world's most celebrated private collections and museums. The range in period is from Shang-Yin (c. 1766-1122 B.C.) to the Ming (A.D. 1364-1644) dynasties, thus extending in period, by only about 300 years, the range of objects comparable with those which Marco Polo might have seen during his own lifetime.

No less than sixteen rooms, the former private apartments of the Doges, are occupied by the exhibition, which includes Han tomb-tiles and bas-relief rubbings, bronzes, jades, gold and silverwork, glass, sculpture and Buddhist bronzes, ceramics, cloisonné, lacquer, textiles, paintings and illustrated books. The organiser, Monsieur Jean-Pierre Dubosc, arranged the whole exhibition within the remarkably short time of under eight months; an outstanding achievement necessitating a great deal of detailed preparation and intensive work, particularly as Monsieur Dubosc also prepared the detailed and informative catalogue containing many references and bibliographies. This catalogue, illustrating 42 objects, is in Italian. In the press is the more important catalogue in English and Italian, illustrating about 600 of the pieces shown. Its importance as a work of reference and study will be manifest.

Although the Palazzo Ducale is Gothic outside, the interior is Renaissance and it was wisely decided to subdue the décor of the rooms used to avoid competition with the more subtle taste of early Chinese Art. This was done by covering the walls and most of the ceilings with a plain fabric of pale silver-grey. It was thus possible to lower the height of the ceilings and improve the proportions of the rooms. Several cases were let in to the newly formed textile walls and were arranged with taste at slightly varying levels. This helped to display the pieces better and avoided the possibility of monotony caused by one-level viewing of a great number of objects at one time. Illumination was provided by strip-lighting covered with a fine muslin-like material, to shield heat and break up glare. The cases, being temporary structures, were not entirely dust-proof and viewing the patina on some of the objects, such as on some of the early jades and fine silverwork, was occasionally somewhat impaired as a result. The backgrounds for the various objects in the cases were, however, carefully thought out and the result was both tasteful and practical.

Access to the exhibition was made by a wide stone staircase leading to an entrance-hall. Here, facing the visitor, was a huge XVIIth-century map of China from the Sala dello Scudo of the Doges' Palace. This was flanked by two large photos of guardian winged lions of two royal tombs, of VIth century and



Fig. 1. Chia (wine vessel). Bronze. Shang Dynasty. Height 39.5 cms. Herr Hans Jürgen von Lochow Collection, Cologne.

T'ang date. The large first room contained a fine series of Han tomb-tile rubbings, from the collections of Professor Wolfgang Franke, Hamburg, and Monsieur J.-P. Dubosc, Lugano. Particularly interesting was one depicting two figures, one of which was holding a ritual disc, "pi," and the smaller figure holding a flame-like wand. Another fine rubbing showed a vigorous and sinuous feline (dragon) with a very long horizontally projecting tongue, at the end of which was another such ritual "pi" disc. It is probable that this depicted only the right-hand half of the whole pictorial original.

Room II displayed 37 early bronzes in three cases. Notable among many fine examples were a splendid bronze Chia (wine-vessel) (No. 2); a Fang Ku, of rare square form (No. 4); a Kuei (food-vessel) with a design of nine elephants (No. 26); and an attractive ladle 34 cms. long, with a horned animal-head handle (No. 40). These were of Shang period and from the collection of Herr Hans Jürgen von Lochow, Cologne, whose bronzes were all of outstanding quality. Other fine bronzes in this room and the next were also shown; among them were examples from the Guimet and Cernuschi museums, H.R.H. the King of Sweden and the Stockholm museums, Mrs. C. G. Seligman, Sir Herbert and Lady Ingram and Lord Cunliffe. A Tsun (wine vessel) of noble form (No. 22) was loaned by His Excellency Alexandre J. Argyropoulos, the Greek Ambassador in Italy. A Chih (No. 49. Lundgren Collection) and a Yu (No. 54. Argyropoulos Collection), both of Early Chou period, possessed a surface patina of high æsthetic quality. These last were shown in Room III, devoted to ritual and ornamental bronzes of Chou, Han, Wei and T'ang periods. A series of fine bronze mirrors showed the development from the early periods to the T'ang. The designs on the backs of Chinese mirrors are intended to be read, in nearly all examples, when the transverse hole on the boss (used for passing a cord for holding) is in the horizontal plane. This point was well brought





Fig. III. Mirror. Bronze, inset with gold panel. Diam. 20 cms. T'ang Dynasty. Victoria and Albert Museum.

out when looking at No. 129, a late Han mirror with a design of horses and wagon and bearing an inscription (Röhsska Museum, Göteborg) and comparing this with No. 136, an octafoil T'ang mirror with two birds supporting a pearl, which could be shown correctly only one way. A beautiful T'ang bronze mirror, decorated with gold, from the Victoria and Albert Museum, was an outstandingly fine example of goldsmiths' work of this period (No. 140).

Ordos bronzes were represented by a series from the Varaschini collection; particularly attractive were a pair of rattles, in the form of crested birds' heads, on stems.

Room IV contained ritual and ornamental jades, from Shang to Ming, with some gilt-bronzes and two or three gold and silver decorated T'ang mirrors, including the one from the Victoria and Albert already described. The jades showed the principal steps of development from the early ritual types, through the more freely designed Late Chou and Han pieces, and ended with one or two fine pieces from the Yüan and Ming periods. Among the pieces loaned by H.R.H. the King of Sweden was a small Ts'ung (earth symbol), No. 191. Although only 6 cms. high, its colour, a delicate cream with green veins, and its texture, were a delight; a connoisseur's piece, of Late Chou period, which shows how beautiful these early jades can be, without relying on size or intricate decoration for their attraction, which is often largely of a tactile nature.

The dating of early jades is not always an easy matter and attributions to definite periods are often subject to revision in

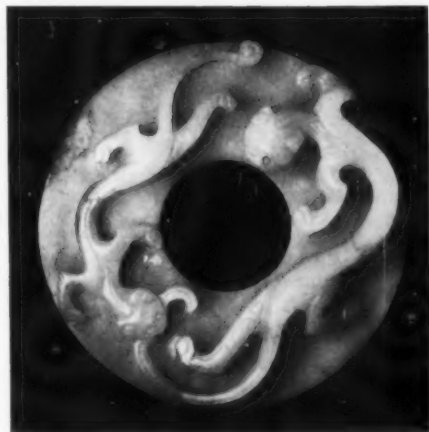


Fig. II. Huan disc. Jade. Pale green, with brown marking. Han Dynasty. Diam. 9.3 cms. Gure Collection.



Fig. IV. Wine Vessel. Ting ware. Sung Dynasty. Height 20.3 cms. Private Collection, London.

the light of more recent research. Although such revision is often important to specialists, the pieces remain desirable if they are of fine quality and if they please the eye and touch. It is interesting to note that at least two well-known pieces demonstrated this slight modification towards an earlier dating. Both the grey-white perforated disc, decorated with tigers and grain pattern (No. 221. Sir Alan and Lady Barlow), and a pale green perforated disc with two attenuated felines in high relief (No. 210. Mr. and Mrs. Desmond Gure) were dated Six Dynasties, (IIIrd to VIth century A.D.), a few years ago, whereas now a rather earlier Han dating for these pieces is accepted after comparative study of parallels. A greenish-yellow perforated plaque (No. 218. City Art Gallery, Bristol) was shown next to the disc from the Barlow collection just referred to. Whereas the Barlow disc upheld the best traditions of Han design and execution, the Bristol plaque, which was also dated Han, bore in one part of it a design of birds' heads which, particularly in the eye formation, seemed more in keeping with the dissolved patterns of the Sung than the logical handwriting of Han, but this in no way detracted from the beauty of the material. In the same case (No. 235. Private collection, London) was a particularly fine yellow and brown jade rhyton, with dragon handle and showing a vigorously carved demon-head when the object was reversed. This was apparently accidentally dated "Ming" in the catalogue, as it left London with a justifiable Sung attribution. A similar Sung rhyton, without the demon's head, was in the Jade Exhibition of the Oriental Ceramic Society in 1948.

The latest theory concerning those puzzling jade objects hitherto sometimes called "knot-openers" is that they were used on the end of an archer's bow, for attachment of the bow-string. A Shang example of this type, from the writer's collection (No. 168) is in the form of a horned bull's head. One awaits, with interest, more details about this solution of one more problem connected with certain early jade implements of unknown use. An attractive small white jade kneeling animal, partly decomposed through burial, and 4.4 cms. long, was interesting stylistically in showing typical carving in the round at an early period (No. 176. Mrs. C. G. Seligman), and the more intricate "comma" decoration of the Late Chou style was well demonstrated by a large green jade dragon-pendant from the Guimet Museum (No. 195).

The T'ang silver represented in the exhibition was not numerous, but of high quality. Notable were an attractive silver box with gold decoration (No. 269. Capt. Dugald Malcolm) and a finely engraved bowl, with bird and foliage design (Mr. and Mrs. Frederick Mayer). Two small silver boxes, with gold decoration (No. 271 and 274) were of fine workmanship, but dust inside the showcase slightly obscured



Fig. V. (left). Cup. Ying-ch'ing ware. Sung Dynasty, or earlier. Height 14 cms. Sir Alan and Lady Barlow Collection.



Fig. VI (right). Landscape. One of eight leaves of an album by Tung Ch'ü-ch'ang (1555-1636) in ink, and some in ink and light colours, on paper. Signed and dated by the artist, 1601. 32.7 x 42.9 cms. Collection Monsieur Jean-Pierre Dubosc, Lugano.

the delicate design and patina. Two representative T'ang stem-cups (Nos. 270 and 272) were shown side by side; of the two, No. 270, decorated with animals and foliage, appeared to have an undecorated area of silver inserted at the junction of the stem and bowl, in the position where one would usually expect to see uninterrupted continuity of design. An attractive piece of Ming jewellery, belonging to Lord Cunliffe (No. 283) was a gold and gem-encrusted Imperial pendant, from the tomb of the XVth-century Emperor Hsüan-tê. This was a figure of Shou Lao, God of Longevity, his hat formed by a tall sapphire.

Of the few Buddhist bronzes shown, a most delightful example was No. 263 (Mayer collection) of Northern Ch'i period, A.D. 550-557. This was an Apsara of small size, 12.7 cms. high, of olive-green patina; the small figure, beating a drum, is framed by an elegant flame-like composition, which seems to hold her floating in space. The charm of this exhibition for the lover of Chinese art lies as much in its wealth of first rate small pieces of this type as in the larger and more impressive objects.

A good selection of lacquer, from Han to Ming, was loaned by Mr. and Mrs. Fritz Low-Beer, of New York, whose collection of lacquer objects is well known. Cloisonné was contributed entirely by British lenders; marked Ming pieces coming from the collections of Sir Percival and Lady David, Mrs. Walter Sedgwick and Lord Cunliffe.

The textiles were of interest as, apart from our own museum specimens, they are rare in English collections and seldom appear at auction. Of special merit were examples shown by the Textile Museum of the District of Columbia, Washington, and the Percival David and Dubosc collections. A Sung period K'o-Ssu (No. 759. Textile Museum, Washington) woven in silk with a bird and flower design in a subdued harmony of chestnut-brown, white, azure and touches of purple, was a very satisfying piece. Shown in the same room, in a different case, was a Sung, or earlier, painting on silk, of two birds in flowering branches (No. 774. Dubosc collection). The subdued harmony of colour common to these two objects of different kinds, but of similar period, was instructive.

By far the largest class of objects shown was in the Ceramics section. Here virtually the whole field, from the pre-historic to Ming, was covered. Han pottery was not numerous, but of selective quality and with fine iridescence. The T'ang pottery included some excellent smaller pieces and only a small number of the larger figures. This was no doubt due to the fact that the larger T'ang pieces are easily broken in transit, and the exhibition authorities did not wish to take avoidable risks with them.

Particularly satisfying were the beautiful white wares from the collection of Dr. Carl Kempe, Sweden. Yüeh, an early form of Celadon, was represented by specimens belonging to Sir Herbert and Lady Ingram, who own a large number of these pieces. The classic Sung wares were all of the very highest quality and a large area was justifiably utilised in showing them. Great Britain was well represented here, fine examples being loaned from many collections including those of the Sir Percival

David Foundation, Mrs. Alfred Clark, Sir Harry and Lady Garner, Sir Alan and Lady Barlow, Sir Herbert and Lady Ingram, Lord Cunliffe and Mrs. C. G. Seligman. The City Art Gallery, Bristol, was particularly generous in sending many splendid Sung pieces. A small lobed Ying-ch'ing vase, 12 cms. high, which tradition says was brought to Venice by Marco Polo, came from the Treasury of San Marco, although its interest was mainly documentary. The general quality of the Ying-ch'ing and Ting exhibits was extremely high.

Following the Sung, A.D. 960-1279, was the short Mongol Yüan dynasty of 88 years, followed by the Ming, which lasted 276 years, from 1368-1644. The range of the varied ceramic production of this prolonged period was well shown. The "blue and white" section, always of interest to the serious student of Ming porcelain, was strongly represented. Some outstanding pieces among many were a rare dish decorated with two phoenixes and of mark and period of Ch'eng-hua—1465-1487 (Sir Harry and Lady Garner) and an early XVth-century plate decorated with a floral and fruit pattern (Mrs. Walter Sedgwick); while from the private collection of Monsieur J.-P. Dubosc was a fine stem-cup of Hsüan-tê period, similar to one in the British Museum, and a high quality early XVth-century vase of flask form. A particularly nobly proportioned and decorated stem-cup, of the second half of the XIVth century, was sent by the Museum of Eastern Art, Oxford; another fine one of mark and period of Hsüan-tê belonged to Mrs. Nora Lundgren, Stockholm.

The remaining rooms of the exhibition were devoted mainly to a large number of Chinese paintings, a branch of the art of calligraphy very highly regarded in China. Especially noted were a Sung Makemono scroll painting in ink and faint colour on silk, "Ladies in the Palace," with the seal of the collector Chang-Ch'eng (XIIth century), from the collection of Sir Percival and Lady David; an impressive Kakemono portrait, in ink and colours on paper, of Chao-Ting (1085-1147) of Yüan period, belonging to Monsieur J.-P. Dubosc; a very charming landscape album of 8 leaves dated 1601, from the same collection, and a fine series of album leaves dated to the Sung dynasty, loaned by the Kunstgutlager, Celle. A series of paintings belonging to Dr. Franco Vanotti included many attractive and interesting examples. The United States museums were well represented; also the Guimet Museum and the National Museums of Stockholm.

A special room was reserved for the reception of the objects from Japan. These proved disappointing and not up to the level of the European and American loans.

This exhibition in Venice will long be remembered as an important and memorable occasion. Collectors from this country will be especially grateful for the valuable assistance given by Sir Harry Garner, who travelled to Venice repeatedly to look after their interests; and also to Mr. John Ayres of the Victoria & Albert Museum who, Mr. Dubosc informs me, gave him great help in the arrangement of the objects.



Fire Bird



Lenox China

## THE ART OF SIMON LISSIM

BY RAYMOND LISTER

THE universal artist—the artist who can turn from medium to medium and from subject to subject with apparent effortlessness—is indeed a rarity at the present time. Certainly the type was common enough during the Renaissance, when figures like those of Leonardo da Vinci and Michelangelo stood as symbols of the spirit of that age, as a perfect balance of many arts embodied in the frame of the individual. Such a concentration would be impossible at the present time; our knowledge of the arts and of science has become so detailed, so intricate, that one must needs be a specialist in order to assimilate any one of them to any great extent. Here and there, however, we do find a solitary artist working successfully in a number of mediums, mastering each one with ease, and shining forth above the teeming numbers of specialists. Such artists, it is true, have not the stature of the Renaissance masters, but at the same time they are holding forth a challenge to the age of specialism, keeping a spirit alive that might, without them, easily fade away into a mere shade, a memory of greater days.

Such an artist is Russian-born Simon Lissim, a pupil of the great stage-designer, Léon Bakst. He works in media as varied as book-illustration, ceramic designs, stage costumes and décor, commercial art, and straightforward easel painting in a variety of media.

Simon Lissim was born in Kiev in 1900. From early childhood he had always been very much attracted by art, and he was luckier than most children in that his parents encouraged his enthusiasm; perhaps his father (who had been a budding singer) remembered his own early disappointments in the world of art, for he had to give up his work at the Conservatory just before graduating, as he had lost his voice. When he was a lad of ten or eleven, Simon Lissim spent all his spare time in building models of theatrical settings and in designing costumes. As luck would have it, the exodus from Russia at the time of the Revolution brought Lissim to Paris, where he lived until 1940, in which year he left for the U.S.A. Between the years of 1921 and 1940 he produced a wealth of work varying from stage-designs for the Théâtre de l'Œuvre to designs for the Manufacture Nationale de Sèvres. In 1925 he was awarded the Silver Medal at the International Exhibition in Paris, and in 1929 he received the Gold Medal at the International Exhibition in Barcelona.

As one looks through a selection of his work one is struck by its complete originality, its vitality and the complete absence of any pandering to fashionable trends.

In the plate designed for Lenox China Inc. may be seen

the originality that a true artist can bring to such work. The design is so simple that one might almost think the subject an obvious one for such work; yet upon closer examination it reveals a masterly balance, a grasp of the essentials. The fishes are what they should be—decorative fishes; there is no need here to search the depths of form; the form should be subordinated to the object which it decorates. That is the essential aim in decorative art. The decoration should not obtrude, it should embellish and improve that which it decorates. With his fish motif on this plate, Lissim has achieved his aim brilliantly; the fish swirl together, as if they were forming the basis of an Anglo-Saxon pelta motif, their lines accentuate the plate's shape, and not for one moment is one allowed to forget that it is a plate; this plate is for use in its proper place on the dining-table, not to be hung on the wall like some monstrous kind of picture.

Decoration plays a large part in Simon Lissim's easel pictures. He never forgets that one of a picture's main aims is to be looked at and enjoyed. Pictures can, it is true, plumb profound depths; they can be great psychological studies, they can awaken every emotion in the scale of human feelings, they can be so abstract that they have almost the same *raison d'être* as a proposition from Euclid. But their decorative value is often neglected to-day; we seem to forget that a picture has to be lived with. In bygone times, when pictures were commonly painted for use, in churches or in other public buildings, such an attitude may have been right; but to-day such works are but rarely commissioned, and one would have thought that the intimacy of the modern picture would have brought with it a greater realisation of its decorative possibilities. Lissim seems to have made it do this, and in *l'oiseau de feu*, for example, he shows what a pleasing composition can be evolved in a decorative work. And how intensely Slavonic it is! This could not have been the work of any but a Russian-born painter.

We have not had much opportunity to see Simon Lissim's original work in this country. Examples are to be seen in the Victoria and Albert Museum in London, and in the Shakespeare Memorial Museum at Stratford-upon-Avon, but it is high time that one of our national museums organised an exhibition of his work. He is an artist to be reckoned with, and our view of present-day art—especially of decorative art—cannot be complete without having the opportunity of studying his work at first hand. Perhaps we can hope that such an exhibition will be organised in the not too distant future.



## AN EXHIBITION OF WATER-COLOURS BY HORACE SHIPP

THE first part of the XIXth century was the golden era of that most intimate art, the English water-colour drawing, and the autumn exhibition at Sabin's Galleries at Park House exemplifies its abiding charm. It exemplifies, too, that we need not depend upon the great names, and the many-hundred guineas work—the Turners and Constables, the Girtins and Boningtons—for delightful things in this medium. For, despite an occasional sales-room treasure, such as the very fine "View of Richmond Bridge on the Thames," by Rowlandson, which is priced at three hundred guineas, or the magnificent Paul Sandby gouache of "Bridgnorth, Shropshire," at the same figure, this exhibition is not given over to the first-line artists. "Not the great names," as Browning would have it; though many are well known enough, and all are represented by intimate and pleasing work.

The whole period was one when the love of the English countryside, the then unspoiled townships, the great cathedral and college buildings of England had swept forward on the wave of the romantic revival in literature and art. The establishment in 1805 of the Society of Painters in Water-colour, chiefly at the instigation of John Varley and as a protest against the neglect of the medium in the annual exhibitions of the Royal Academy, created a tremendous boom. The Society's first exhibition in Brook Street was a phenomenal success, and everybody seemed to be rushing to a drawing-master to learn the art, or at least to be in the fashionable mode. Varley himself, giving lessons at a guinea each, made a modest fortune; and many of the professional artists turned teachers in those halcyon days. The water-colour box preceded the modern camera as a recorder of the picturesque. Time has sifted the good fruit from the bad garnered from those days, though, alas, it may also have lost much of value. But the professional artists, those working for the engravers and the topographical booksellers or seriously concerned with painting, exhibiting, and selling their works, would remain among the survivors alongside those amateurs so obviously gifted that their work ensured its own survival. Any exhibition of the water-colours of the period must be viewed in the light of this bright morning of English water-colour.

At Sabin's I enjoyed unexpected things. There was, for instance, a lovely open landscape, "London from Hampstead Heath," by Frederick Nash. One knew Nash as an architectural artist of near-genius, a book illustrator of eminence because of his rendering of the buildings of Windsor, Oxford, Paris and London in different fine series. But this spacious open-air view with its soaring graceful tree was a thing of romantic beauty; a surprise; a thrill. It had stepped well across that ill-defined boundary which divides art from topography. This was true of several of the distant panoramic views of towns and cathedral cities where they were seen set in the midst of wide landscapes. William Austin's "South East View of Norwich," painted in 1846, modern, with a peculiar anticipation of Lucien Pissarro in its detailed brushwork, and strangely old-fashioned in its wide panorama and insistence on putting in every building and element of interest; "Winchester from Morestead Downs," by George F. Prosser; "Norwich from Mousehold Heath," by Samuel Read, who has the curious distinction of having been the first man ever to have been sent abroad as a war artist, for he covered the Crimean war for the *Illustrated London News*; "Truro from Kenwyn Churchyard," by Philip Mitchell, a



View of Bridgnorth, Shropshire. By PAUL SANDBY, R.A.

Devonshire man who persistently remained a local artist though this fine water-colour reveals that he might well have measured himself against the London standard: these and others essaying the comprehensive distant town view with all its problems show how ambitiously this water-colour art was used. There is nothing timid in essaying to paint a view of a whole township in a landscape setting beneath wide skies.

Other favourite and far from easy subjects which evidently tempted the artists were the Thames Bridges and the English Cathedrals. William Daniell, R.A., engraver of his own famous set of London Views which he issued year by year during the first decade of the XIXth century, is represented by two of the originals which have until comparatively recently been in the possession of the artist's own family. These are the "View of Old London Bridge" and the "Westminster Bridge and Abbey from Somerset House." The spacious river gives great nobility to these visions of London one hundred and fifty years ago. London Bridge and Westminster figure again in two works by Joseph Farington, R.A., in his usual rather cold colour, but impressive in that the two bridges are seen in their relationship to important adjacent buildings—in the one instance the Church of St. Magnus and the Monument, the Abbey and Westminster Hall in the other. Farington is so much better when his romanticism is held in check by something exact and demanding than when nature alone is his theme. Another XVIIIth-century picture of the Thames is "View of London and the Thames from the Terrace of York Buildings," by Thomas T. Forrest, painted in 1770. The gay Thomas Theodosius Forrest, jovial friend of Hogarth, member of the Beef Steak Society and composer and singer of rollicking songs, has left us something notable in this one of the seven works which he exhibited at the Royal Academy.

So throughout this whole exhibition we are enabled to see England during that great period of her water-colour painting from the second half of the XVIIIth century until the mid-XIXth and beyond; and whether our eyes are caught by a large work like the "South West View of Lincoln Cathedral" by Owen Carter or a tiny gem like the "Garden of the Palais Royale, Paris," by Joseph Nash, the hypnotic charm of the medium and the time seldom falters.

# CERAMIC CAUSERIE

## Plymouth and Bristol

The Plymouth Museum and Art Gallery, which possesses already a permanent collection of about five hundred examples of XVIIIth-century Plymouth and Bristol porcelain, has acquired now on loan the collection of the late Stephen Simpson. This numbers some 150 specimens, many of which are illustrated by F. Severne Mackenna in *Cookworthy's Plymouth and Bristol Porcelain*, 1946. All these pieces and additional ones, some from the collection of the late Lady Radford and some loaned by other owners, will be seen in the exhibition to be held in the City Museum and Art Gallery next year. This is being arranged to celebrate the 250th anniversary of the birth of William Cookworthy, at Kingsbridge, Devon, on April 12th, 1705. It will be, without doubt, the most important and comprehensive display of English hard-paste porcelain ever to be shown.

In addition to the large number of Plymouth and Bristol pieces, the Stephen Simpson collection contains examples from other English factories, including Bow and Longton Hall. These are being loaned also to Plymouth.

## Two Porcelain Pagodas

Old and out-of-print volumes of memoirs and diaries are often fruitful sources of information relating to the period when they were written, and can sometimes provide illuminating *minutiae* of history that would never be known otherwise.

One such book is entitled *Extracts from the Journal and Correspondence of Mary Berry*. Edited by Lady Theresa Lewis, it was published in three volumes in 1865. Mary Berry and her sister, Agnes, were two noted figures in cosmopolitan society. Friends of Horace Walpole, who died in 1797, they lived on with their recollections of the famous figures and the traditions of the XVIIIth century until they both died within a few months of each other, aged 88 and 89, in 1852.

In her published letters and journal, Mary Berry records the varied and interesting scenes of her life during the seventy years between 1780 and 1850. Under the date of Thursday, September 7th, 1809 (Vol. II, page 393), she notes a visit of some interest. The entry runs:

"Went with Sir H. Englefield to Fogg's, the china shop. Some of the finest pieces of India china I ever saw, and two beautiful dessert services of old Sèvres. Both sold as well as most of the other pieces of Sèvres in the same room to Lord Gywdyr—one of the sets for 600 £. Two China pagodas in this shop, most splendid pieces of porcelain, at least seven feet high, standing on the ground."

Robert Fogg's shop was situated in Bond Street. *India china* was the accepted term for Chinese porcelain; so named because the Honourable East India Company held the monopoly of trade with China, and carried quantities of the imported porcelain in its own ships.

The Music Room in the Pavilion, Brighton, originally contained four Chinese porcelain pagodas, raised on Spode china bases, each standing 15 feet in height overall, and two other pagodas, measuring some 3 feet less. These are shown *in situ* in Nash's *Views of the Royal Pavilion at Brighton* (1826), and are fully described in an *Inventory* of 1829 reprinted in *The History of the Royal Pavilion* by Henry D. Roberts (page 137). All the pagodas are now at Buckingham Palace. It is presumed that the smaller of them is entered in the accounts of Messrs. Crace and Sons, the decorators, for the year 1815, and figured as: "a pair of Very large Chinese Pagodas, provided by Fogg at a cost of £420." Incidentally, five years later, Fogg supplied the 30,000 tiles used to line the walls of the Kitchen and adjoining passages in the Pavilion.



Plymouth Coffee Jug painted in colours. Crossed swords mark. Height: 7½ in.

In the Stephen Simpson Collection at Plymouth Museum and Art Gallery.

It is uncertain whether any of the pagodas subsequently at the Pavilion were the ones seen and described by Mary Berry. She was a reasonably accurate observer, and hardly would confuse a height of 7 ft. with one of 12 or 15 ft. However, the pagodas probably would not have had yet either the addition of the Spode bases, or the super-addition of the *ormolu* spear tops, with *Flying Dragons*, *Spiral Snakes*, *Balls and Canopies*, with which they were embellished for the Prince Regent and, that being the case, may well have been two of those now in Buckingham Palace.

## Some London Potters

Recently this *Causerie* devoted some space to the consideration of a volume entitled: *A Copy of the Poll for a Citizen for the City and Liberty of Westminster*; a volume listing those who voted in the year 1749 for the return of a member to Parliament. Some further extracts from the book may prove of interest.

A remarkable feature of the list of voters is the number of names against which is the trade of *Potter*. There are no less than sixteen, as follows:

James Boucher, May Fair; Thomas Williams, David Street; Richard Weaver, Maddox Street; William Thomson, Tufton Street; Thomas Staines, Clare Market; William Williams, Carnaby Market; John Lidiard, Tyler Street; Henry Creek, Crown Court; Jervas Gilby, Carnaby Market; William Burton, Piccadilly; Joseph Kidgell, Panton Street; William Hughson, Church Lane; John Bull, Off Alley; Thomas Gardner, Dukes Court; James White, New Broad Court; Rowland Evans, Coventry Court. Also listed are: Tho. Dean, Tyburn Lane, Tylemaker, and John Dewell, Knightsbridge, Tilemaker.

It seems that most of these men were living within a short radius of what we now call Piccadilly Circus. The nearest porcelain manufactory that we know of was at Chelsea, and there was also a pottery works in Horseferry Road, Westminster; which is believed to have been in production at that date. Could some or all of the men have been employed at the numerous potteries across the river in Lambeth?

GEOFFREY WILLS.



## EVENTS IN PARIS

JUDGING by the start, the winter of 1954-55 looks like being the duller art season in Paris since the war.

The theatre is bogged down with revivals, the literary critics are complaining of the dearth of talent in the book world, the film critics back from the Venice Festival are yawning their despair in the weekly reviews, and there can seldom ever have been such a lull in the gallery world.

The most important current exhibition is the Salon d'Art Sacré at the Palais de New-York. Despite the fact that I visited the exhibition during the luncheon-break period (offices close for two and a half hours for lunch in Paris and this is consequently a popular time for visiting museums), I had the unique experience of being the one and only spectator in the vast, white palatial rooms. French critics had already said in their columns that the only really interesting exhibits were the photographs of futuristic-style American churches, and I cannot but agree with them. What strikes one most in these detailed pictures from the U.S.A. is how surprisingly well the sacred nature of the church is unimpaired and even enhanced by a style of architecture often classed as cold and unfriendly. The Oklahoma University Christian Centre, with its prismic glass walls lit by cathode light and its strange conical forms designed for human-voice acoustics, has a decidedly religious feeling, even in a photograph. The Unitarian Church at Madison, Wisconsin, built by the famous American architect Frank Lloyd Wright, is another excellent example of this tendency, which seems to show that majestic and powerful forms, such as inspired the builders of cathedrals in Gothic times, come far closer to the spirit of religion than the sleepy charm of country churches.

Models and photographs of new French churches were also displayed, a notable one being Chemineau's chapel at Ouezzane, in Morocco. These churches of colonial Africa, white and austere, brilliantly lit by contemporary stained-glass work, rid religious architecture of its distracting knick-knackery. The cathedral which is being built in Brazzaville, Ste.-Anne-du-Congo, will be another splendid example, with its long arch of tapering, leaning-over pillars resembling elephants' tusks.

The Salon also grouped one or two interesting sculpture exhibits—Marek Szwarc's "Moïse" in wood, Achiam's "Job" in stone, and the "Vierge et enfant" in lightly polychromed wood of the English sculptress Mabel Gardner, who has worked for many years in France. Why is it that the Virgin, a symbol of motherhood, has almost always been seen by painters and sculptors as a thin, tapering figure unsuggestive of maternity?

There are some stained-glass windows of varied quality, probably the most interesting being Jean Barillet's "Christ en gloire," for the church of St.-Léopold in Lunéville, North

France, a Retrospective of wishy-washy sentimental pastel-toned paintings by Maurice Denis, and one or two crucifixions by young painters, including an enormous one by Buffet, totally devoid of religious expression.

The Galerie Marcel Bernheim showed an interesting group of Saarlander painters. Especially noticeable was the vigorous German romanticism of Edgar Jené, the extremely well-composed figure groups of Artur Kossow, the impressive industrial landscapes of Wolfram Huschens, the paintings in a red-mauve-blue gamma of Jean Schuler and, above all, the admirably orchestrated, rhythmically flowing "Madone" of Oskar Holweck, who seems to have mastered the technique of Siena fresco to express his art of discreet but highly resonant colours.

The same gallery followed this exhibition with the first European show of the American painter Samson Schanes, whose luminous gouaches with their romantic overtones, scraped with the knife to obtain the fullest values from the pigment, include several excellent seascapes. His vigorous impasto oil work is also interesting. This exhibition was accompanied by recent carvings of the *animalier* Constant.

The Galerie de Berri has an unexpected name on its poster, that of Claude-Emile Schuffenecker. This sorely tried but faithful friend of Gauguin's—"le bon vieux Schuff"—also abandoned Stock Exchange work for poverty and the brush. He died about twenty years ago. His researches did not get beyond a prudently limited impressionism, with a fondness for sunset reds. The show groups a number of lyrical little landscapes with remarkably little Gauguin influence.

The Galerie Saint-Placide exhibits this year's winner of the Prix de la Critique, Berçot. This has become, traditionally, an annual prize for young painters, and so one is surprised to see the walls covered with almost total abstractions in airy pinks, but less surprised when one learns that Berçot is fifty-six. Material difficulties prevented him from concentrating on painting until after the war and this earns him his place among the young painters. Despite some pleasant harmonies, however, it is difficult to see any permanent value in work of this elusive, rather precious nature. In the basement gallery, the runner-up for the prize, Magdeleine Vessereau, shows

her drawings of mixed quality.

The Galerie André Maurice showed recent paintings by Lotiron, Mainssieux and Jean Puy, and followed this exhibition by introducing to Paris nine interesting young Egyptian painters—a show organised by the Cairo Press.

In the auction world, there is as yet no news of important sales for the winter season. Prices have certainly reached their peak and only inflation, unlikely at present, could prevent a steady decline towards general world quotations.

R. W. H.



MABEL GARDNER: Vierge et enfant.  
Salon d'Art Sacré.

## EVENTS IN HOLLAND

THE Dutch auction season begins very promisingly this year. Messrs. Frederik Muller at Amsterdam announce a big sale for the second week of this month which will comprise several collections and estates. The first part of the collection of Mr. Ante Mimara will be brought to the hammer, including old masters and works of art. A well-illustrated catalogue, which is only to be had upon special request, mentions the following names: Rembrandt, Rubens, Diego Velasquez, Francesco Guardi, Sassetta and a drawing by Benozzo Gozzoli; further, a Madonna and Child by Lucas Cranach, a portrait of a youth by Sandro Botticelli, biblical representations by Simone Martini, Pietro Lorenzetti and Antonello da Messina, truly a respectable lot. The second part of the sale brings antiquities of the Greco-Roman period and objects of vertu from the High Renaissance in gold, silver, enamel, faience and ivory; so far, one can only guess the prices of the Renaissance jewels, Greek statuettes in silver and bronze, French religious works from the XIIIth century in gilt copper, XIIth-century enamel from Limousin or a portrait-bust of Henry II in polychrome pottery and others, as this type of works of art hardly ever comes on the market in Holland.

At the same time the remaining stock of the art dealer Alberge, The Hague, will be auctioned. This estate includes extremely fine Delft ware, furniture, jewels, silver, French prints and English engravings in colour from the XVIIIth century as well as many other articles of vertu. This sale is combined with the auction of Italian pictures and works of art from the collection of the late Dr. E. Heldring, Amsterdam, and the sale of fine old glass from the collection of the late W. J. H. Mulier, The Hague. Two big catalogues with a hundred reproductions have been printed, and it may be repeated that it is quite uncommon that such a remarkable lot of fine things can be offered on the Continent.

The Dutch Royal residence, The Hague, always organises an "art-month" in autumn; this year it is called: Survey of The Hague. For the first time there will be no spectacular exhibition, but the Municipal Museum did a very praiseworthy undertaking: it bespeaks attention for its own permanent collections which will be shown, finally, in a new arrangement and, above all, more complete than was possible in recent years. The very important collection of old applied art on the ground floor sparkles in a polished framing, and a room with recent acquisitions has just been arranged. With the beginning of this month a whole complex of rooms on the first floor of the building will be fitted up again, so that the museum can show its treasures as complete as possible.

It was also a very good idea to raise interest for some important private collections of The Hague, which can be visited under guidance of the staff of the museum. In general, most private collections in Holland can only be visited with a special introduction and it may be hoped that there will be more opportunities for serious lovers of art to inspect inaccessible collections. Noteworthy private collections, which generally attract only a few visitors, now come in the focus of interest: the collection of Dr. J. W. Frederiks in Scheveningen, comprising medieval and Renaissance sculptures in bronze and medals, Oriental china and Italian majolica, furniture and paintings; further, the van den Bergh collection of very fine XVIIth-century old masters in a modern interior; the collections Dr. A. Goekoop—(style-rooms and pictures)—and Dr. G. L. Bolten—(Delft pottery)—and the collection G. Oudshoorn with modern paintings, especially works by W. A. van Konijnenburg, and arts and crafts from Asia and Africa.



PAUL CITROEN

Fountain of Neptune, Florence

Some dealers in modern paintings also arrange exhibitions which fit in with The Hague art-month. The Rotterdam painter Henk de Vos exhibits in the gallery at the "Plaats" water-colours and drawings from Paris, and G. J. Nieuwenhuizen Segaar, opposite the Peace-Palace, shows recent acquisitions, for instance, works by Vollon, Max Ernst, Mondriaan, Permeke, Toorop and others. In the Gallery of Martinus Liernur, next to the Panorama Mesdag in the Zeestraat, the annual exhibition of works by Paul Citroen is to be seen. Citroen belongs to the best-known contemporary artists in Holland; he is a very sensitive painter and draughtsman with a personal style. He exhibits fascinating portraits, some impressive landscapes in soft green shades and, for the first time, a whole series of colourful, decorative pictures with flower bouquets.

There have been comparatively few other exhibitions in Holland at the moment. The reason for this lack of activity may be, perhaps, the international congress of art critics in Istanbul. As a conspicuous number of writers sojourned in Turkey in October, the Dutch press could not give publicity to art events as usual, and this, in turn, may have influenced the exhibitions.

Messrs. van Wisseling, in Amsterdam, specialists in XIXth- and XXth-century paintings, exhibited French masters. The pictures brought together by this old-established firm give a good impression of the standard of this collection. The earlier XIXth-century painters are represented by Daubigny, Troyon and Dias; a second group forms a landscape by Pissarro, two Monticelli's in gay colours and a view of a rocky coast by Monet. As it is only possible to give a selection, suffice it to mention in conclusion examples by Jongkind, Boudin, Utrillo, Renoir, Rouault, Vuillard and Derain. Pieter A. Scheen from The Hague is active as always; this time he organised an exhibition of Romantic pictures and drawings in the so-called "Weaver's-house" in Amersfoort. Next to masters as B. C. Koekkoek he introduces also works by less-known but meritorious painters as Kluyver, Linnig, Eversen and Molijn.

Finally, some museum news is given; the Eindhoven Gallery has acquired another Picasso, this time a still-life from 1945. The print-room of the Amsterdam Rijksmuseum exhibits during this month graphic art from Switzerland. Prints and drawings from Urs Graf to Hodler are to be seen, mainly from the possession of the Technical University in Zürich. In the Museum Prinsenhof, Delft, old and new Italian tissues are on view with fine specimens from many centuries.

H. M. C.



# VIEWS AND NEWS OF ART IN AMERICA

BY PROFESSOR ERIK LARSEN, Litt.D., M.A.

NEW YORK, in this month of October, may be likened to *La Belle au Bois Dormant*, slowly awakening from seasonal lethargy and regaining consciousness of her surroundings.

The Metropolitan Museum of Art features an exhibition called "Scenes from the Life of the Virgin." Planned in connection with the celebration of the Marian Year, which pays special tribute to the Virgin of the Immaculate Conception, the show presents episodes from the Virgin's life as they are described not only in the Bible, but also in the Golden Legend and the Apocryphal writings.

All aspects of the life of the Virgin, her human and religious emotions, her joys and sorrows, have been favourite subjects for painters and sculptors since the beginnings of Christian art. From a XVth-century Limoges enamel depicting her education to a XVth-century illumination representing her coronation, the exhibition represents aspects of the life of the Virgin as interpreted by artists from Italy, Flanders, France, Germany, Holland and Austria.

One of the two paintings on view of the marriage of the Virgin is a small and charming panel by the Florentine painter Ghirlandaio, once part of a five-panelled predella commissioned by the Order of the Gesuati, and originally in their church on the outskirts of Florence.

The familiar scenes of the Annunciation, the Nativity, and the accompanying episodes of the Adoration of the Shepherds and the Magi, have been interpreted by Fra Filippo Lippi's workshop, Fra Angelico, Gerard David and Rubens. A painting of the "Adoration of the Shepherds," by Giacomo Bassano, is on view for the first time.

Our illustration shows a charming and colourful panel by the Sienese Giovanni di Paolo, depicting "Simeon receiving the Christ Child from the Virgin during the Presentation at the Temple."

Other representations include an attractive "Madonna and Child," with a spectacled Joseph reading a book, by Josse van Cleve; it is generally accepted as a repetition by the master himself of the "Holy Family" in the National Gallery in London (No. 2603). A work by an unknown XVIth-century Flemish painter, closely related to Joachim Patenier, shows the "Virgin and Child" in a rocky landscape dotted with castles resting on their flight into Egypt, while Joseph gathers fruit nearby.

Other paintings include the strange "Lamentation over Christ," by the Dutch Master of the Virgo inter Virgines, a "Crucifixion" attributed to Pesellino, an "Ascension" by the Dürer pupil, Hans von Kulmbach, and "Christ appearing to His Mother," a Van der Weyden composition adapted by the Master of the Saint Ursula Legend.

Two interpretations of the "Assumption of the Virgin" complete the instructive showing. They are: a ceiling sketch by Antoine Bertélemy II (French, XVIIth century), and an ivory plaque by Lenckhart.

Further exhibitions in the offing and already announced by the Metropolitan Museum comprise: The Fine Art of Costume; and Dutch Painting, The Golden Age. The latter includes nearly one hundred paintings from private and public collections here and abroad. The paintings will be on view until December 19th.

On October 19th, the Museum of Modern Art celebrated its twenty-fifth anniversary, with Dag Hammarskjöld, Secretary-General of the United Nations, as the main speaker. The event took place in the museum's Sculpture Garden, and a special message from President Eisenhower was read by Mayor

Wagner, who then presented greetings on behalf of New York City.

The museum devotes three gallery floors to an exhibition consisting of some three hundred paintings selected from its own collections. Forty of these are works recently acquired and being shown for the first time. William A. Burden, president of the museum, presided over the festivities and announced an extensive programme of events to be held during the year-long anniversary celebrations.

At Wildenstein's we are treated to a selection of Flemish and Dutch XVIth and XVIIth-century drawings and water-colours, lent by the *Musées Royaux des Beaux-Arts de Belgique*, Brussels and attempting "... to introduce in this country the little-known De Grez Collection ...". Although the exhibit comprises sixty-seven items only, it is doubtless most rewarding. The choice is significative of the collection's wealth, and stresses aspects of Netherlandish art that are not ordinarily within reach of the American scholar.

Thus, Pieter Bruegel the Elder's "Allegory of Prudence," a brown ink drawing signed and dated 1559, which is the preparatory design for the engraving of the same subject (also on view), published by H. Cock. The pre-Rubensian school of landscapists is more than adequately represented with drawings by Hans Bol, Gillis van Coninxloo, Paul Bril, David Vinckeboons, and the Velvet Breughel, whose wash drawings heightened with water-colour delightfully transpose random aspects of nature into pictorial concepts. Nos. 15 and 16, both entitled "Road through a Wood," boast a spontaneity that is often lacking in his overly delicate oils. Jacob Jordaens contributes four drawings, two of them heightened with gouache. They are not of his best, although the preparatory

study for his "Fecundity" is not without charm.

Altogether, the Flemish XVIIth century is the step-child of the show, and one is at a loss as to the reasons prompting exclusion of drawings by Rubens, Van Dyck, A. Brouwer, etc., to mention a few names only, that grace the catalogue of this rich and old *ensemble*.

The Dutch School is represented by some naturalistic academy studies by De Gheyn; a series of "River Landscapes" by Jan van Goyen, and a "River with Boats" by Salomon Ruysdael; the latter characterised by the typical low horizon. Other highlights are three Rembrandt drawings: a "Standing Man with Long Cape," of good quality and vigorous outline; an "Interior"—representing a seated woman at a dressing-table; finally, a "Standing Woman with Veil," whose authenticity is questionable. Here, too, we must regret the absence of much better specimens that were available, such as the "Recontre d'Eliezer et de Rebecca."

The exhibition is rounded out by careful crayons of Aelbert Cuyp, two Chinese ink drawings by Hobbema that furnish considerable insight into his oil techniques, and a most attractive wash and water-colour still life, signed J. v. Ochterveld. Summing up, we are grateful to the organisers for bringing to this country a selection that is both of high quality and little known to the public. However, this first showing has but whetted our appetites and it is to be hoped that the Belgian authorities can be induced to repeat their venture on a much larger scale.

On October 20th, the Parke Bernet Galleries sold the estate of the late Katherine Deere Butterworth. Prices were excellent. Pieter de Hooch's "Mother Nursing her Child," signed, and dating from c. 1663, fetched \$34,000; a bust-portrait of a man by Frans Hals, \$23,000; and a large Corot, "Nymphes et Funes," \$18,000.



The Presentation of the Child Jesus in the Temple, by Giovanni di Paolo.

## COVER NOTE: A Toulouse-Lautrec Portrait

WHEN Toulouse-Lautrec accepted, in 1892, the task of decorating the salon of his favourite *maison* of the rue d'Amboise, he was faced by certain limitations: his task was further to adorn a room already panelled with XVIIIth-century *boiseries*. It was obvious that the painted decoration must be adapted to the existing frame. The theme that presented itself to Lautrec was that of a series of feminine heads, in oval medallions, to occupy the centre of each of the sixteen panels in the salon. For these, he used as models the *pensionnaires* of the house. A tracery of XVIIIth-century motives surrounded the portraits: a baldachin above the medallion, and palmettes at top and bottom, forming a cartouche. Thus, with sure taste, Lautrec assimilated his decorative scheme to the setting, while allowing himself an outlet for his creative abilities through means of the sixteen portraits, each one a small masterpiece of psychological characterisation. Yet to speak of characterisation is not enough: beyond this, each head is also a symbol of an aspect of the eternal feminine. The beautiful profile head reproduced on our cover is one of this series, and its fierce sultry beauty might be called Baudelairean in mood. The classical perfection of form, worthy of a medal of Syracuse, is enriched by hints of a warm luxuriance of flesh: the great mane, loosely tied with a dark ribbon, seems ready to fall full loose over the proud nudity of a splendid hetaira.

One wonders whether the portrait of a woman, painted in 1894, also a profile (now in the Musée d'Albi) was not posed for by the same model who inspired the medallion of the rue d'Amboise. The short, compressed profile, the column-like neck, the characteristic hair-line, with curling wisps over the full cheek, the high, delicately shaped ear—all these traits are found again in the Albi head, but the firm purity of youthful flesh has given way to puffiness and laxness. If this is indeed the same woman, two years of dissipation have taken a heavy toll. Gone is the clear, medal-like look, and the serene animal majesty of the priestess of Venus has been replaced by the meretricious leer of a common street girl.

If this head might also be called "The Sybil," because of its mysterious brooding charm, yet another head of the series—a reproduction of which is incorporated in this text—could well be called "The Bacchante." These two "classical" heads complement each other, and differ widely in spirit from the rest of the medallions, most of them more directly inspired by the frivolous grace of the XVIIIth century: powdered, jewelled and beribboned, but redeemed from insipid coyness by Lautrec's magic touch that shows us, with the swift electric glint of an eye or the telling turn of a head, the reality and strength of life piercing under the doll-like masks.

Everything has been said about Lautrec's incomparable whip-like line and his mastery of colour: this shivering, nightmarish array that evokes simultaneously the freshest of all things fresh and dew-drenched, and the hues of corruption and death. It is less often remembered that this line and this colour enclose forms of primeval essentiality and classical abstraction. Lautrec, like Daumier, was a direct spiritual descendant of Michelangelo. These heirs of the Titan were torn between humanism and vision, but man was ever the centre, the core of their thought. Toulouse-Lautrec's scorn of landscape is of vital importance to the comprehension of his *œuvre*. Among his few early landscapes, such a work as the 1888 "Viaduct of Castel Vieil" strikes us immediately as empty: it is a background, waiting to become the stage for an act of human comedy or tragedy. (It is also oddly reminiscent of Daumier's backgrounds for *Don Quixote*. Lautrec's paradoxical commentary on Corot's landscapes is significant: that the figures are the best of the work, referring not to the great portraits, so justly admired, but to the small silhouettes that bring an awareness of humanity to the misty, dream-



One of a pair of portraits by Henri de Toulouse-Lautrec. In the possession of Messrs. Schoneman Galleries, Inc., New York

like loveliness of the landscapes of the later period.) Without life, Toulouse-Lautrec tells us, nature is meaningless. It is the studies of animal forms in the years of his youth that presage his future development. The oxen of Celeyran already have a majestic monumentality, and the horses are shown with an apocalyptic distortion that makes it easy to understand why Lautrec felt a sympathetic kinship with the great Spanish visionaries. The study of the ringmaster and the ecuyere on the galloping stallion in "The Cirque Medrano" is marked by an hallucinatory character distinctly evocative of the "Caprichios"—and strikes a note blending satire with lamentation, such as we find again in the heads of the women of the rue d'Amboise, running the full gamut from the magnificent young "Sybil," still held above ignominy by her sombre, feral beauty, to the lascivious and fully degraded "Bacchante."

These two medallions, after having been removed from the house of the rue d'Amboise, came into the possession of M. Henri Lapauze, then formed part of the Lapauze-Pomaret collection, Paris. There is an interesting account of the decoration of the salon in M. Joyant's book on Lautrec, where eight of sixteen medallions are illustrated. The profile head on our cover appears twice in the Joyant book, once as one of the group of eight ovals, and again within the original panel with the XVIIIth-century tracery described higher. Both paintings shown here were exhibited at the Musée des Arts-Décoratifs, Paris, 1931, and were shown after the war in different London exhibitions. They will be recorded in the new *Catalogue Raisonné* on Toulouse-Lautrec, now in preparation.

M. L. D'OTRANGE-MASTAI.

An article on Toulouse-Lautrec appeared in our issue of March, 1953. It was written by Eric Newton. In our next issue (December Double Number) we shall be publishing an article on Matisse, contributed by Clive Bell.

# The Commoner Drinking Glasses of the XVIIIth Century

## Part VI

BY E. B. HAYNES

### GROUP XI. GLASSES WITH MIXED AND COLOUR TWIST STEMS (c. 1755-c. 1775)

THIS Group is quite small, comprising but two and a half per cent of our XVIIIth-century glasses, but it is eminently select. It divides into five Sections, whereof two are substantial and three of great rarity. It can boast a greater proportion of Subsections, now over a hundred, to the total of its differing glasses than any other, and nine-tenths of these are rare or very rare. In addition it will surprise many to learn that glasses with a colour component in the stem are more numerous than those without it, and, by reason of the colour variations, they provide five times as many different twists. Bowl and foot types are few, and little but wines is available.

The most frequent glass, however, is a normal Mixed Twist with air and opaque white components only. It comes from Section 1.B(b) i\* and is

A Wine, with (flute) trumpet bowl; the twist an Opaque White Gauze/Pair of Air Spirals (Section-frequency 1 in 3; Group-frequency 1 in 7). The flute is a tall glass, as high as an ale, but the bowl is shorter. The twist is much the commonest in the Group; without it the Mixed Twists would make a still poorer showing.

Far behind come two more Mixed Twists, both from Section 1.B(a). They are

A Wine, with bell bowl, the twist an Air Gauze/Four O.W. Spiral Threads (S.-f. 1 in 13.2; G.-f. 1 in 30.6), and

A Wine, with round funnel bowl, the twist an Air Gauze/Pair of O.W. Spiral Threads (S.-f. 1 in 17; G.-f. 1 in 39.3).

As frequent as the foregoing, to all intents and purposes, are two Colour Twists but as their Section is numerically stronger, they are relatively a little scarcer. Both come from Section 4.D(b) and they are

A Wine, with bell bowl, the twist a Laminated or Multi-ply O.W. Corkscrew, the edges in green and blue/Pair of O.W. Spirals (S.-f. 1 in 17.9; G.-f. 1 in 34.4).

A similar Wine, except that the edges of the Corkscrew are in green and rubber red (same frequencies).

Obviously, not one of the foregoing is common in the accepted sense of the word, but merely the least infrequent and therefore the best representative of the Group. That will be clearer still if it be said that their overall frequencies vary from 1 in 300 to 1 in 1,700. It should be added that soda metal glasses are excluded; otherwise a wine with r.f. bowl on a twist formed of an O.W. Gauze/Two ruby and two O.W. Spiral Threads would probably predominate.

### GROUP XII. GLASSES WITH FACETED STEMS (c. 1760-c. 1800)

This is the final Group in the series, the only other collectable Group being that rather miscellaneous one which contains the short or rudimentary-stemmed glasses such as the Rummors, Jellies, Dwarf Ales, and so on, of which more examples belong to the XIXth than to the XVIIIth century.

The facet stem glasses are not particularly numerous; they amount to just under 6 per cent of the specimens under review. As at present arranged, the Group divides into eight Sections, whereof the first three are reasonably plentiful; the remainder comprise variations of vertical flute-cutting, very scarce and unaccountably neglected. Section 1 includes the Knopped glasses, roughly 20 per cent of the whole; Sections 2 and 3 hold the Unknopped glasses with diamond and hexagon faceting respectively. These are on more or less level terms with about 40 per cent each. It should be added that the Group contains mainly small glasses, some of which may be later than 1800; economy was the order of the day. Cut sweetmeats are excluded.



(Left) Ovoid wine, stem cut hexagonal facets.  
(Right) Flute wine, the commonest Mixed Twist glass.

The two most frequent glasses come from Section 3, which has nine Subsections, i.e., bowl forms. They are

A Wine, with ovoid bowl, hexagon facets to stem (S.-f. 1 in 4.2; G.-f. 1 in 10.8).

A similar Wine, with r.f. bowl (S.-f. 1 in 5.3; G.-f. 1 in 13.6). The term ovoid has in this Group been extended to include bowls not really deep enough to be round funnels, but which are formed like the more substantial half of an egg.

Both these are undistinguished glasses, bridge-fluted at the junction of bowl and stem, as is nearly every glass in this Group. They have close cousins in Section 2 which is probably a little earlier and which certainly includes more aristocratic glasses. The specimens qualifying for inclusion here are

A Wine, with ovoid bowl, diamond facets to stem (S.-f. 1 in 7.7; G.-f. 1 in 18.7).

A similar Wine, with two rows of scale cutting at bowl base (S.-f. 1 in 10.6; G.-f. 1 in 26).

A similar Wine, with one row of scale cutting at bowl base (S.-f. 1 in 13; G.-f. 1 in 31.4).

Not necessarily next in order, but worth note as the commonest Knopped glass, is

A Wine, with Knop at centre, the stem and knop diamond-faceted (S.-f. 1 in 9; G.-f. 1 in 49.3).

THE END

\* Where possible, the enumeration adopted in *Glass Through the Ages* is followed.



## NEW GALLERIES

**S**TILL they come. With policies of a catholic broadness or deliberately restricted to special schools, modes or periods; traditional or modernist, popular or intimate, new galleries enliven the London scene. Among the modernists should be mentioned the Obelisk Gallery, a venture recently established in Crawford Street, near Baker Street Station; and, nearer to the centre of things, Arthur Jeffress in Davies Street, which has already become a part of the Bond Street milieu with the Adams Gallery, the Berkeley, Old Masters Gallery, and a number of intriguing antiques gallery. The Obelisk is concerning itself with carefully chosen modernist or contemporary work, and has at the moment a special exhibition of some of the Jewish artists of Paris. Arthur Jeffress sets himself a definite limit with Sunday Painters, Trompe l'Oeil, and Magic Realism, which seems to be the current version of Surrealism. His first exhibition is of the sophisticated unsophistication of E. Box, whose homely tigers and Neo-Victoriana, amusingly and cleverly designed, indicate that she has made her Sunday painting a seven-day-week professional job. A number of works by such well-known contemporaries as Graham Sutherland and Lucian Freud indicate the Magic Realist aspect.

On the traditional side stands an intimate gallery just opened at Park Place, in St. James's Street—the Schidlof Gallery. Here the plan is to concentrate largely on drawings and miniatures of all the good periods. The Gallery, however, is not confining itself to these, for prominent in the opening exhibition is a large upright oval painting by de Louthembourg, "The Morning Cart," faintly reminiscent in its subject and even in its treatment of the romantic "Market Cart" of his friend Gainsborough. Another large picture is an impressive "Still Life" by that early XVIIth-century Netherlandish artist, Pieter Aertsen. Nevertheless, the accent is on the splendid collection of miniatures. It is these which remain in the mind, perhaps because so few other galleries concern themselves with this art in which at one period the English excelled.

Many of the miniatures showing at the Schidlof Gallery, I noticed, came from the Reitlinger collection, which in itself gives them distinction. Some were the ornament miniatures and box miniatures which evolved from the mediæval reliquary and became so charming a phase of portrait art during the XVIIth and XVIIIth centuries here. There were some fine examples by Cosway. Along with these were many important cabinet miniatures, where the work has the nature of a picture or a portrait, but is executed on a small scale. One of Henry IV of France by Frans Pourbus II, from the Pierpont Morgan collection, was especially noteworthy, whilst from two



The Countess of Carnarvon and her son by Henry Bone.  
Schidlof Gallery

centuries later came a beautiful "Lady in a White Dress," by Jean Baptiste Isabey in its original ormolu frame. I would predict that lovers of miniatures, as well as enthusiasts for fine drawings (there was a lovely Bega which once belonged to Hofstede de Groot himself), will soon acquaint themselves with this new London Gallery. H. S.

## The Art of Good Living

### THE MORNING GUEST

BY MARY SEATON

**A**T half-past eleven in the morning it is a pleasant thing to play rather than to work. Especially at week-ends, with the prospect of friendly faces appearing at the door.

At this hour nobody can be quite sure that his home will remain his own dull castle for long; for, happily enough, the custom of paying morning calls has re-established itself. Down the garden path come the eager faces. And like Beverley Nichols, the householder opens his door and best sherry for those favourite friends who appreciate good wine. Like Mr. Nichols, he also keeps the "other" sherry for to-morrow's visitors who may not have been so gifted in discernment by the gods.

Morning calling has a formal sound. One thinks of Jane Austen, Fanny Burney, George Meredith, Henry James. As to the actual reception of guests, one may think, or prefer not to think of those words from the Aphorisms on the Sacred Laws of the Hindus which say that "The reception of guests is an everlasting sacrifice offered by the householder." Or of Mrs. Sarah Ellis, who wrote in *The Women of England*, in 1839, that "it is not necessary . . . that park gates should be thrown open, and footmen stationed on the steps of the hall; it will better serve our purpose, that the mistress of the house should herself be the first to meet her guest, with that genuine welcome in her looks and manner, that leaves nothing to be expressed by words."

Turning from these sombre meditations, it is a relief to think of the casual and happy-go-lucky calling that goes on nowadays. One of my own invitations said, "Do call in for a drink. Just a few friends. Not a party." Having forgotten the number of the house, I drew up on arrival beneath the trees of Campden Hill. No need to search. Laughter and voices rushed into the square like one of the fiercer mountain streams. Within two minutes I was with fifty charming people.



Champagne Country.

Whether five or fifty in number, charming people do like to drink champagne in the morning. This is the time for its best enjoyment. It gives the spirits a lift, stimulates thought and is a tonic to the digestive system. Even invalids can drink it with benefit. And a whole or half-bottle is the only thing for those in love, for a sparkling Hello or Good-bye occasion, or a

Many Happy Returns of the Day. Champagne wines with famous names and of best years are unsurpassable in their stimulation and flavour of the grape. The non-vintage wines of a good firm, taken in the morning without food, also offer themselves perfectly. Where there are a number of people they of course make for better economy than the more expensive vintage wines. A champagne cocktail is an opulent-sounding and enlivening drink. A lump of sugar is put into a champagne glass and saturated with Angostura bitters. One piece of ice is added, then the glass filled with champagne. A squeeze of lemon rind and a slice of orange make the final touch. A dash of brandy makes things still better, and is not extravagant, since top-quality champagne has no special advantage in this drink.

For those with a taste for tradition, for a rich, sleepy wine with a burnt, almost bitter flavour, Madeira makes a morning drink that is languorously in accord with the quiet, golden days of autumn. There are four main types: Sercial, which is dry, Bual and Verdelho, which are the most popular, and Malmsey, which is very sweet. Madeira wines are made on the solera system, like sherry, with casks stored in rows, and the style and type kept constant every year by replacing what has been withdrawn by wines of the same age and type. This means that the date on the bottle is the year when the solera was begun and that the wine is kept to the style and quality of that year. Madeira wine can be very old and luscious, and we can follow our grandparents in drinking it with a piece of cake or a biscuit.

A merry drink, in contrast, is Pernod. How reminiscent of the south, of those long, hot days of touring when, tumbling from the car into a café, one praised heaven for its life-saving freshness. It is usually taken in iced water—the water is poured very slowly into the Pernod in the proportion of one volume of Pernod to four or five volumes of water. The magic happens—the brilliant yellow Pernod clouds and pales, and in the glass appears the fascinating opaline drink that brings coolness and refreshment. Pernod is a distillation made from a subtle blending of French aniseed, melissa and health-giving Jura plants. Made from a secret XVIIIth-century formula, its history goes back to Charlemagne, who ordered the cultivation of aniseed in the Imperial domains. Aniseed is an essential element in Pernod and gives it its individual aroma and character.

Beer and cider also have their place; and in company with these long drinks comes a glass of brandy and soda, strengthening and thirst-quenching; and white wine with Cassis or a measure of some concentrated fruit juice—a favourite with the French, and not nearly enough appreciated in this country.

Aroma is a reminder of coffee, a reviver for those who hang back from the morning *aperitif*. It seems to be specially liked just now, judging by the chic coffee houses opened in London. There is no mystery about making it, so long as it is strong, hot and never boiled. And the beans should be freshly ground—a tablespoonful of beans to every half-pint. The fragrance and refreshment of coffee are a life-line to conversation for many a pale person who feels no good without it.

Something to eat with our morning drinks? Lewis Carroll would not have been quite right about these occasions when he said that though we see what we eat, we do not necessarily eat what we see. Mid-morning callers rather *do*. It is a good scheme to keep a supply of rough-puff pastry *bouchée* cases in a tin, which can be filled with a mixture of tinned tunnyfish, shrimps or crayfish and cheese sauce. A jar of cheese sauce put in the refrigerator and regularly renewed is a splendid standby. Not only can it be made to hold together all kinds of savoury snippets, but it is useful for piping round anything that inspiration has laid on squares of toast or biscuits. Ready-to-spread cottage cheese packed in a carton is also a standby.

Stuffed eggs are attractive; after hard boiling, the yellow can be mashed up with sardines or anchovies, mayonnaise mixed with pimentoes, or flavoured with tomato sauce or curry. The great thing is to give colour and originality of appearance to the food and to make everything of a one-mouthful size. Small squares of cheese or kidney or shellfish wrapped both ways with bacon and grilled are appetising, served hot. All kinds of morsels can be impaled on picks and stuck into a Dutch cheese or cabbage heart, porcupine-wise. Sandwiches should be thin, small and "open"—two layers of bread are so boring. And let the snippets be savoury rather than sweet. Mid-morning friends usually have a waiting lunch in the background, and your drinks, and their accompaniments, should constitute appetisers that enhance, rather than destroy, the pleasure of the next meal.

Shippers of choice Madeira for  
over 200 years

★ ★ ★

Ask for

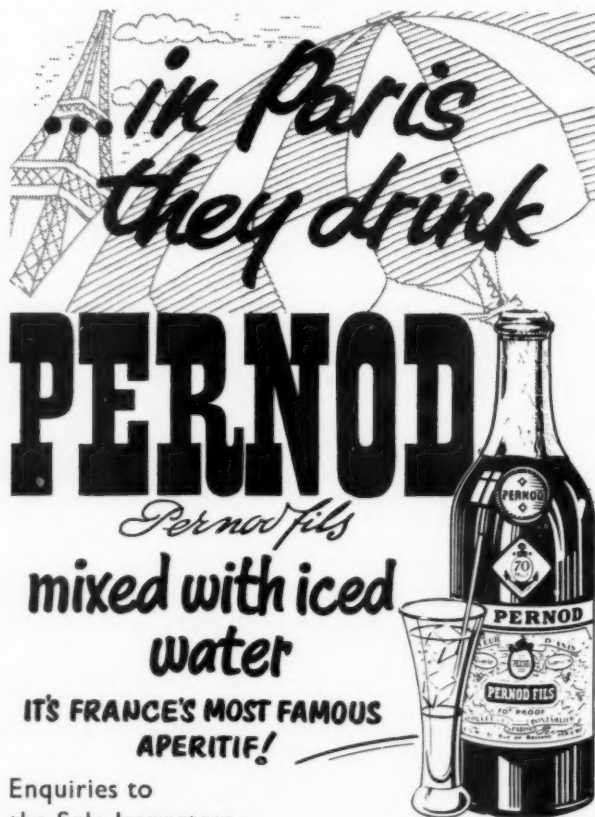
Finest Old Sercial (Dry) or  
Finest Old Malmsey (Rich)

★ ★ ★

COSSART, GORDON & CO.,  
LTD.

London and Madeira

To be obtained from all  
Wine Merchants and Stores



...in Paris  
they drink  
**PERNOD**  
*Pernod fils*  
mixed with iced  
water  
IT'S FRANCE'S MOST FAMOUS  
APERITIF!

Enquiries to  
the Sole Importers:  
J. R. Parkington & Co. Ltd., 161 New Bond St., W.1.

## Cellar in a Cupboard

By Edmund Penning-Rowsell

"A wine cellar!" said my friend. "I'm not laying down port for my children. Why, I just buy my wine as and when I need it—usually from the shop round the corner. I've precious little room to keep wine, and what is the point of it, anyway?"

The point is, as I suggested to him, that to buy wine that way is relatively more expensive; moreover, it is unlikely to secure the best wine or wine at its best. In fortunate lands where one can take a litre bottle round to the grocer's and have it filled up from the cask, there is small need either to anticipate one's consumption or bother too much about a wine's presentation. But here the appearance of a bottle of wine on the table is, for most of us, at least an occasion, if not a luxury. And with the price of wines in restaurants usually so unreasonably inflated, it is best to drink *chez soi*.

Now in order to drink wine at one's own table at the right time and in good condition it is highly desirable to have binned away somewhere on the premises a small collection of assorted bottles.

For as a result of the war and a poor series of vintages in the 1930s, much wine is being drunk too young. Post-war clarets and burgundies are being dispatched at a rate that is alarming if, as is very likely, the recent chain of remarkable vintages is followed by "seven lean years." (There was only one reasonably successful year for French red wines between 1934 and 1943—1937). The stocks of the excellent '45s and '47s held by merchants in Britain—and in France, too, for that matter—are now very small; soon it will be the same with the '49s. This is one good reason why investment now in a modest reserve of wine will pay dividends in drinking pleasure a few years hence; fine bottles then generally unobtainable will be available in prime condition.

The term "cellar" nowadays sounds presumptuous and suggestive of fabulous wealth; in fact, it should be a symbol of economy in drinking. True, it involves some capital outlay, but with fine wine relatively dearer than in pre-war days, and the less expensive of them disappearing so rapidly, it is actually a long-term saving to possess a store of gently ageing bottles; it is also an abiding source of interest and enjoyment.

If one is lucky enough to own a cellar that may be devoted not to coal or potatoes,

but to wine, the problem is one of available cash and selection rather than of accommodation. But I am assuming that storage space is extremely limited; and what there is was not designed for wine. Many people are alarmed by text-book insistence on an equable temperature of about 55 degrees Fahrenheit. In fact, this is not necessarily a vital consideration. Obviously, wine must not be kept near artificial heat; it should certainly be protected from frequent vibration and light. The important factor about temperature is that changes should not be sudden. I drank many an outstanding bottle of delicate old claret from a cupboard "cellar" that varied in temperature from not much short of 70 degrees in the warmest weather to not much above freezing point in mid-winter. Wine can adjust itself much better to gradual seasonal changes than to the so-called "*chambree*-ing" as practised in many restaurants. If your "cellar" is the cupboard under the stairs it is worth while improving its insulation with the aid of some plaster-boarding: draughts should be eliminated, too, if possible. For storing wine the wood and metal-framed type of bin is the most economical of space, while giving access to odd bottles of different wines; it can be made to fit awkward shapes. If the wine cupboard is deep it is a good tip to procure a double bin that takes two bottles lengthwise. With a little ingenuity it should be possible adequately to store at least seven or eight dozen in most dwellings.

This "ceiling" does not, however, necessarily limit the reserve of wine. A prime advantage of having a regular wine merchant is that he will always keep his customers' wine in his cellars—even in small quantities. Some firms make no charge for this service, others expect a small annual fee per dozen bottles. Thus, parallel to the domestic reserve for more immediate drinking, a further stock of a modest six bottles of Chateau X or a dozen of Clos Y may be accumulated in ideal conditions.

Returning to our cupboard, what should one store there for present or reasonably near drinking? Assuming a seven dozen limit, I would practically exclude spirits, port, sherry and champagne; in all but exceptional cases these may be bought "off the peg." Among table wines the white Burgundies, Graves

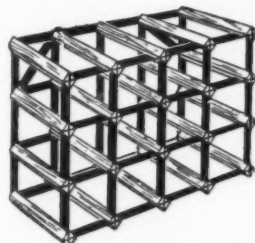
and lighter German wines have the advantage of often being at their best when young. Accordingly, I would procure half a dozen bottles of Pouilly Fuisse; the '52 is now available and generally delicious. This, like the other wines mentioned, can usually be bought readily, so there is no need to lay it in. I would add a further half-dozen of an agreeable white Graves, Hock or Moselle. Another six bottles of rather finer wines might complete the choice of white wines.

As for red wines, for those who have no "back list" of matured bottles there is nothing to beat good Beaujolais. Generally speaking, it is well worth going above the simple appellation "Beaujolais" and acquiring vintage commune wines—Fleurie, Juliéna, Chénas, Morgon, Moulin-à-Vent, etc. The '49s are excellent, and the '52s promise to be equally agreeable. A constantly maintained stock of 1½ dozen assorted bottles of these charming, scented wines will give much pleasure as well as invite comparison. The Côte d'Or wines might be represented by a couple of half-dozen of Beaune, Volnay or Pommard of the 1949 vintage. For special occasions six bottles of a named *crû* of older vintage—say, a '45 or '47 Beaune Grèves, a Vosne Malconsorts or Charnes Chambertin—will round off the Burgundy list.

Claret customarily takes longer to mature than Burgundy, but "forward" wines are usually to be found in the districts of Pomerol and St. Emilion; fortunately these communes produce many excellent growths of moderate price. Some of the 1949 Pomerols already make delicious drinking. A dozen split between two wines of Pomerol and St. Emilion would be an excellent foundation for inexpensive regular consumption. One of the lighter '50 Médocs might well take up another six bin places. The remaining dozen of our seven (how hard the ceiling presses, wherever it is fixed!) should perhaps be devoted to the more mature 1947 and 1949 Médocs and St. Emilions of quality. If a few bottles of older wines (the better '43s, '37s or '34s) can be squeezed in so much the better. The slower maturing '45s are best left with the wine merchant; but they should not be neglected.

The proprietor of this cupboard-cellar, and his family too, should be warned of one danger—a creeping expansion, a vinous infiltration of every cupboard and chest-of-drawers on the premises; but then, are there not worse reasons for changing one's dwelling than the demands of a swelling collection of wines?

## Maximum Storage— Minimum Space



Loftus Wine Bins provide maximum storage where space is limited. The bottles rest on wooden blocks which keep them apart, so eliminating breakages. The dimensions of the openings to hold the bottles are 4 in. square. The bin illustrated, which holds twelve bottles, measures 16 in. x 12 in. Bins made to fit any space, to hold any number of bottles from ten to a thousand. Write for prices. Special quotations for large sizes or quantities.

**W. R. LOFTUS LTD.**

42 Tottenham Court Road, London, W.1. MUSEum 6235/6

## Do you like TCHAIKOWSKI-A-LA-MARSALA?

Among the exquisite Greek and Continental specialities at the White Tower you will *not* find Tchaikowski-a-la-Marsala. Indeed, at this world-famous home of the gourmet you will never hear music, unless it be the scrape of a street-musician's violin from the curb outside. Those fastidious mortals who enjoy good food and beautiful wine seldom like music with it. And this exclusive little restaurant is dedicated simply to eating and drinking. Scattered all over the world there are small groups of people who understand the best in food and wine. Whenever such people discuss eating, the White Tower is mentioned. Visitors are sent there by their friends in Rio de Janeiro, Texas and Hong Kong. They ask for such exclusive Greek specialities as Taramosalata, Aubergine Imam Bayeldi, Soupa Avgolemono or that thoroughly English dream, a Miller's Duckling. There is no end to the choice and variety of lovely dishes you can experience for the first time at the White Tower. Until you have eaten there, your experience is incomplete. But there is no music!

**White Tower Restaurant, Percy Street, W.1. Museum 8141**  
*Luncheons, Dinners, Theatre Suppers.* Closed on Sundays

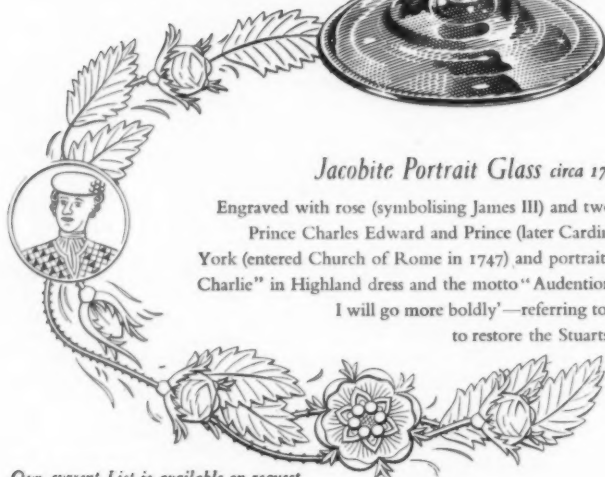


APOLLO

# KING'S VAT

Scotch Whisky

*The blend for any connoisseur*



*Jacobite Portrait Glass circa 1746*

Engraved with rose (symbolising James III) and two buds (symbolising Prince Charles Edward and Prince (later Cardinal) Henry, Duke of York (entered Church of Rome in 1747) and portrait of "Bonnie Prince Charlie" in Highland dress and the motto "Audentior Ibo"—'next time I will go more boldly'—referring to the second attempt to restore the Stuarts, planned for 1750.

Our current List is available on request

**DAVID SANDEMAN & SON LTD**

64 PALL MALL SW1 Telephone Whitehall 6937-9

53-59 MILLER STREET GLASGOW ESTABLISHED 1821

Sole distributors for U.S.A. The Crosse & Blackwell Co., Baltimore, U.S.A.

## TRAVELLER'S JOY

DANISH DELIGHT. By BON VIVEUR.

"DANISH DELIGHT" was introduced to us on our latest visit to Denmark this summer as an open sandwich of black bread coated with butter, mounded with Danish blue cheese and topped with blobs of strawberry jam! We prefer to appropriate the title for a study of modern pottery and remote villages.

On an initial exploration of the Danish island of Bornholm in the Baltic we found an unexpected *embarras de choix*.

There is a minute, lollipop fishing village called Judjhem where numerous artists are working in black-thatched, red-timbered cottages. The local inn, a charming place called the Janzen Hotel, houses a very fine collection of the work done by one of Denmark's most prominent potters, Elizabeth Munck-Petersen. Alongside are some fine specimens in green celadon and *sang de boeuf* of Jais Nielsen's pottery. Nielsen was born in 1885. He first studied in the ateliers of Zahrtmann and Hohde, and made his initial experiments as a potter with Eifrig in Valby—a suburb of Copenhagen. His largest and probably most known work is "The Potter" (1925), but some of his smaller, modestly priced pieces are of considerable interest to the collector.

Before coming to Bornholm we had been fortunate enough to see the very fine collection of ceramics in the home of Mr. Jerichow, the managing director of Tuborg's Breweries in Copenhagen. On his advice we visited the showrooms of Michael Andersen in Rønne, the capital of Bornholm. Professor Daniel Andersen spent over thirty years experimenting with a reproduction of Persian colourings before he captured the old patina which is so finely exemplified in the "Hest" or horse which was designed for him by Vibeke Hansen. This young girl has achieved a fluid and beautiful pottery horse faintly evocative of the Bernini horses in Rome.

The oldest and most distinguished of the ceramic houses is Hjort in Rønne; a family concern which has been flourishing for over a hundred years. Hjort sell some very remarkable hippopotami and some black ceramic heads of great beauty and character. Their marble glaze with its Chinese-inspired decoration translates the *sang de boeuf* or "ox blood" of Jais Nielsen into a softer, more clouded interpretation.

Gastronomes who pay pilgrimage as we did to the home of the Limfjorden Oyster are rewarded by a headquarter's warehouse at the Oyster Fisheries on the northern Limfjord, where some curious murals depict the different forms of oyster growth promotion in other countries. One such panel shows the laying down of porous stone slates by the French to capture the baby oysters. Another shows the Norwegians slinging branches across the beds to provide the requisite anchorage for the tiny bi-valves.

Nearly everyone visits Ribe, home of the nesting storks, where the birds return each year to their iron and wood wheel nest frames on the rooftops of this XVth-century town, which lies thirty miles from the port of Esbjerg in Jutland. But few trouble to motor further south-



The Square at Tønder

wards to within five miles of the Danish-German frontier. Were they to do so they would discover Tønder, a gem of a town filled with contradictory architecture exemplifying the transitions from classic Renaissance to Baroque; including Gothic, innumerable facets of heavy Germanic sculptuary and carving; displaying unusual pediments, façades surmounted with apocryphal stone beasts, massive carven doors, pure flights of steps leading to bow-windowed houses of great beauty, and fabulous undulating streets of

weavers' cottages with lozenge-like cobblestones and little parades of rose bushes. Tønder is fascinating.

Tønder is also the centre of the finest lace-making in Denmark, and delicate examples are displayed in the long, winding main street shops. In the surrounding villages further rewards await the patient quester. At Møgeltonder the village street is flanked by peerless limes. In Gallehus are two Golden Viking horns carved with runic inscriptions. The fishing harbour of Hojer is a painter's paradise, and the ruins of Trøjborg Castle and the Cistercian Abbey remains at Logumkloster will delight the antiquary.

#### BIBLIOGRAPHIE GASTRONOMIQUE. By GEORGES VICAIRE. Verschoyle.

Reviewed by Bon Viseur

It is fitting indeed that the *Bibliographie Gastronomique* should return to print in this second Elizabethan year of grace when England, after her submergence in a slough of gastronomic despond, is unquestionably entering upon a period of gastronomic renaissance.

Equally apposite is the publishers' introductory definition of *La Science des Gueules* . . . "a culinary amusement for the select few who toy with exquisite morsels prepared for the purpose of tickling their cloyed palates," sub-defined by us as the lean defence against gastronomy advanced by the lazy and the inept.

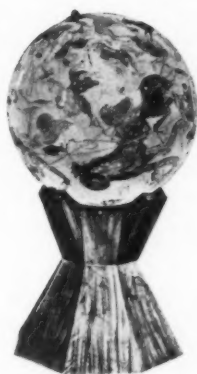
With such fortuitous preludes we turn the first pages of the *Bibliographie*. It is many years since such a refined form of torture whetted the appetite, inspired

covetousness and provoked the confirmed collector of manuals upon food and wine to look with resentment at his hitherto cherished collection. For we who own less than a thousand books upon the subject with which we are most nearly concerned, the pages of this meticulously presented and scrupulously annotated work are alive with the promise of works as yet unread in the study and subsequently experimented upon in the kitchen.

Who among those who have fed execrably at high fee in contemporary restaurants does not desire a copy of *Le Journal des Restaurateurs*—for donation to one of the XXth-century fallen?

For ourselves, students who have studied long enough to know that in one lifetime it is not possible to do more than nibble at the fringes of this vast subject envy is no henchman. In the matter of reviewing alone, dispassion suffers when the mind is consistently flouting the Tenth Commandment—and who can gainsay the terrible allure to such as we, contained in M. Vicaire's note upon "*Hymne à la Truffe*" . . . or in the knowledge that M. Noel Chomel, Curé de St. Vincent à Lyon wrote fully upon "*L'Art de faire valoir les terres*" . . .

When English enters in upon this treasure all becomes dull as dill or ditch-water. We read of England's gastronomic contribution in the *Enc. Brit.* "containing receipts for plain cookery on the most economical plan for private families." A fig for such! we mutter angrily, resolving to skip such paragraphs as we tuck G. Vicaire beneath our arm and depart to read—as usual—of food and wine—IN BED.



## A Shining Example

★★

★★★★★★★★★★

of enduring art in modern craftsmanship. Displayed is the celebrated "Georama" thirty-inch Celestial globe, illuminated from within. The position of stars down to the tenth magnitude is shown by graded spots of light against a hand-painted background of figures from Celestial mythology. An internal motor enables the sphere to revolve slowly, whilst the illumination is controlled independently.

Many other globes, with political and other details, are available in sizes from 6 in. to 6 ft. in diameter. Illuminated globes from 11 in. in diameter. Write for illustrated catalogue.

GEORAMA LIMITED

30 FLEET STREET  
LONDON, E.C.4

## "Arts du Monde"

### LES CHEFS-D'CEUVRE DE LA PEINTURE EGYPTIENNE

by André Lhote and Hassia

240 pages, 152 reproductions in black and 49 in colour.  
(Cloth bound)

### LE BALLET

by Boris Kochno in collaboration with  
Maria Luz

384 pages, 416 reproductions in black and colour, several of which are "au pochoir", with an original lithography in colour of Picasso as frontispiece of the first edition. Cloth binding, illustrated by a drawing by Matisse.

LIBRAIRIE FRANCAISE HACHETTE

127 Regent Street, London, W.1

and all principal booksellers.

# THE LIBRARY SHELF

## THE ENGLISHMAN'S RENAISSANCE

BY F. M. GODFREY

THE English reaction to the sites, the art, the history and civilisation of Italy is a subject of absorbing interest. Mr. J. R. Hale,\* a Fellow of Jesus College, Oxford, while examining with scholarly acumen the earlier works of historical reflection and of travel from mid-XVth to the XVIIIth century, comes into his own when he assesses the achievement and personality of the main protagonists of Italian studies, such as Roscoe, Palgrave, Ruskin and J. A. Symonds. It would have been a treat if Mr. Hale had extended his power of critical penetration also to Walter Pater, whose Renaissance essays fructified the modern mind far more deeply than any of the more voluble Victorian pioneers.

Yet in spite of this regrettable omission, Mr. Hale's contribution is considerable through the application of great critical and psychological faculties upon his subject. Indeed, his strictures are a far better guide to comprehension than another man's enthusiasm. Of Roscoe, for instance, who knew more about Lorenzo Medici than any of his contemporaries, he writes that he described his hero "in terms of George III." And what is worse, he mirrored himself in the personality of the great Medicean. He, too, the Liverpool merchant-prince, had become "statesman, patron, poet, the centre of a literary circle, the gilder of commerce with art". Moreover, he knew neither the history nor the country which he exalted, only its art and its literature. But he wrote at a favourable moment and he had no competitors.

Sir Francis Palgrave, on the other hand, the first editor of *Murray's Handbook for Travellers in North Italy* (1842)—"the most personal and the most exciting of guidebooks"—brought the incisiveness of an original vision to his task. "No work has ever done more to direct public attention to Italian art before Raphael." He became the herald of the Quattrocento. He dared to fill 17 columns of his guidebook with notes on Giotto's frescoes of the Arena Chapel in Padua, he directed tourists to the mosaics of Ravenna, to Ghirlandajo's frescoes at Santa Maria Novella and to the Angelicos at San Marco. This singlemindedness cost him the editorship of the handbook. "One mesh of Verrocchio's network," he wrote, "is worth all Birmingham and Soho and Sheffield into the bargain." The remark was expurgated in the second edition, and Palgrave replaced by a less pungent editor. But his championship of the early religious masters and of the craft-guilds fired the mind of John Ruskin, who superseded him, but never acknowledged his debt to Palgrave.

Ruskin started in the common run by exalting Michelangelo and ignoring Fra Angelico and Botticelli. Five years later, during his second Italian journey, he studied Angelico and Ghirlandajo. By 1869, in Venice, he saw the light of Carpaccio, whom he exalted together with Tintoretto and Veronese, though realising their incongruity. In fact, Tintoretto now became "too licentious" for him. Ruskin's aesthetics are tinged with his personal gloom and pessimism. Now "the dark ages came to be the bright ones and his own the dark." The pagan Renaissance obscured man's vision of God. The Age of the Masters for Ruskin was from 1450 to 1500. It embraced Leonardo, Luini, Mantegna, Bellini, Carpaccio, Verrocchio, Cima, Perugino and the early Raphael.

\* J. R. Hale: *England and the Italian Renaissance*. (Faber & Faber, 21s.)

His rage against the High-Renaissance gains apocalyptic proportions. He wages war against the "pestilent study" of pagan learning, the artistic cult of personification instead of symbolism, the cursed science of anatomy. "Foreshorten your Christ and paint him if you can, half putrid; that is the scientific art of the Renaissance." Behind these strictures Mr. Hale discerns a deep-rooted melancholy, a romantic yearning for man's former freedom, devoutness and innocence. Ruskin adopted the purified art of the Quattrocento as a means for healing the social, religious and economic ills of his time.

But Mr. Hale is most subtle when he relates personal character or anomaly to achievement, and most brilliant, when a problem child like J. A. Symonds comes into view.

Symonds, like Roscoe, was not primarily an historian. Both men used history as a means of self-expression, the one for political and humanitarian ends, the other to relieve his "helpless fecundity." By temperament Symonds was a poet, though he lacked self-criticism and discipline. He used writing as a cure, a cure from depression and as a fulfilment of his thirst for eminence. Living at Davos as a permanent invalid, he cut himself off from reality, describing the sites and persons of the Italian past.

But apart from explaining J. A. Symonds' work out of personal circumstance, his inferiority-feeling increased by a robust and capacious father, his hero-worship deriving from "his glowing admiration for male beauty," Mr. Hale ingratiate historians by his important comparison of Symonds with Jacob Burckhardt. The author will forgive me if I repeat more or less verbatim the result of his brilliant antithesis.

J. A. Symonds acknowledged a great debt to Burckhardt's *Civilisation of the Renaissance in Italy*, though his own work was planned and almost completed when it fell under his notice. In fact, writes Mr. Hale, Symonds was incapable of following Burckhardt, even if he had wished to. Burckhardt had a far better grounding in the political and economic history of the period and could see development on several levels, while Symonds could only see it on the literary one. Burckhardt wanted to find out the character of a period through cultural history, Symonds was interested in literature and individuals. He was fascinated by the exceptional, Burckhardt by the recurrent. Symonds wanted to forget himself, Burckhardt thought it worthless to bury oneself in history. Symonds' use of his material was shallow, Burckhardt had a deep seriousness and a certainty about the object of history. Symonds never related his protagonists to a background and laboured to detach them from the mass. Burckhardt emphasised the individual to understand the mass.

Finally, Mr. Hale has an axe to grind. The term Renaissance which Burckhardt had tried to restrain to the Italy of the XVth and early XVIth century, a period of ferment and of the New Learning, has been mis-applied by successive generations. Already in 1879 the *Quarterly* could write that the term stands "as a symbol of something very grand but very vague and so, very misleading." Mr. Hale's witty and sober scholarship has pruned the luxuriant plant and helped to restore the Renaissance to its original meaning and historical significance.



Lorenzo Magnifico (centre) and members of the Sasseti Family, by Domenico Ghirlandajo, Santa Trinita, Florence.

Copyright Miss L. Boutroy.



## THE LIBRARY SHELF

A BIOGRAPHICAL DICTIONARY OF ENGLISH ARCHITECTS, 1660-1840. By H. M. COLVIN. John Murray, London, 1954. 70s. net.

Reviewed by Geoffrey W. Beard

Those who have interested themselves in architectural history during the last few years will have heard much of Howard Colvin's "Dictionary." Scholars have sent him information, have met and helped him on his extensive tours and have waited eagerly—for the present volume was first promised in June, 1953—for the appearance of his work. With such a responsibility resting on his shoulders, Mr. Colvin, a brilliant young Oxford historian (he is the author of a scholarly study of the White Canons in England), worked to provide this volume. There is no doubt that with John Summerson's recent survey for the Pelican History of Art, Mr. Colvin's book must stand as the most important contribution to architectural scholarship during the last fifty years.

The biographies of over 1,000 architects and master-builders at work in this country between the Restoration and the decline into Victorian eclecticism are given with documented lists of their work. The author has worked through the archives of every important institution—library, house, college, church, and read countless secondary works and sets of periodicals such as *Country Life*, *The Builder*, and the *Journal of the Royal Institute of British Architects*. He has climbed church towers to look for architect's signatures, he has wandered around churchyards

looking for the ivy-bedecked monuments recording their elusive genealogy, he has read their wills and sat in cold vestries chasing their wranglings with the churchwardens on the accounts.

Most of this valuable information is established for the first time, and as an example, the Bishop's Palace at Lichfield, a fine building of 1686-7, has been attributed to almost as many architects as holders of that historic see. Mr. Colvin modestly tells us that it is by the Baroque sculptor, Edward Pearce, and that we may find the relevant documentation at the Bodleian Library (Tanner MS.131), and with the Ecclesiastical Commissioners (MS.123828). Again, by the examination of Lord Brownlow's archives he reveals that another talented sculptor, William Stanton, was responsible for the erection of Belton House in Lincolnshire (1685-88).

With the great Sir Christopher Wren we have a refreshingly conservative and exact account. Mr. Colvin has proved at length elsewhere that Temple Bar was designed by Roger North and not by Wren, who only offered advice which was declined.

Mr. Colvin's publishers have collaborated to give this book a distinguished format, with sensible, clear typography, and a suitable weight of paper. A restrained dust-cover pleasantly embellished with architectural devices, a stout cloth binding—we are almost done, and at the end—a word of the full name and place three-column index, compiled by Mrs. L. J. Witts. It is excellent in every respect and worthily acts as a reliable key to this splendid volume.

ENGLISH STAINED AND PAINTED GLASS. By CHRISTOPHER WOODFORDE. O.U.P. 30s.

Reviewed by H. T. Kirby

Mr. Woodforde is no stranger to the lover of stained-glass, and his writings have for long been valued. But here we see him in a new light, for most of his work hitherto has been of a specialist nature—carefully documented and dealing with some particular building or district. *Stained Glass in Somerset*, *The Norwich School of Glass-painting* and the *Stained Glass of New College Oxford*, provide excellent examples of his detailed and scholarly observation. The present volume, however, is a general history of the art, and we must confess that its reading brought us a feeling of disappointment. The subject was altogether too vast for the sixty-odd pages at the author's disposal, for how can anyone say in such few pages what should be said in a history which covers some seven or eight centuries?

The illustrations have two defects: they are in monochrome and are bunched together at the back of the volume. Both stained-glass and heraldry demand colour for their proper understanding: and surely the only proper place for pictures is as near the textual reference as possible. A good county list of glass is spoilt by putting two storehouses of XIVth-century glass—the churches of Mancetter and Merevale—in Worcestershire instead of in their proper county of Warwickshire.

Although a good book in its way, it will be rendered completely superfluous when the author finishes his more comprehensive study of the art.



## COUNTRY LIFE

New Books for Collectors & Connoisseurs

### Early Conversation Pictures

RALPH EDWARDS, C.B.E., F.S.A.

A new work by Ralph Edwards, who has recently revised the masterly *Dictionary of English Furniture*. This important *genre* of painting is fully revealed during the period from the Middle Ages to about 1730. 95 reproductions are included of Dutch, Italian, French, German and English schools. 42s. net

### Paperweights and other Glass Curiosities

E. M. ELVILLE

Another authoritative exposition by this famous glass expert, dealing with the history, identification and technique of the more unusual objects of the glass-maker's art. Colour frontispiece and photographs of 114 specimens. 25s. net

### Michael Rysbrack Sculptor

M. I. WEBB

The first full study of the great eighteenth-century sculptor, a distinguished portraitist and the foremost exponent in his time of the classical tradition. "From the book the artist's proper stature can be assessed, and a wider judgment formed of the taste of eighteenth-century England." —*Quarterly Review*. 42s. net

Obtain from Booksellers, or by post from the Publishers

Send for Catalogue

2-10 TAVISTOCK STREET, COVENT GARDEN, LONDON WC

## The Pelican History of Art

JUST PUBLISHED

### Painting in Britain: The Middle Ages

MARGARET RICKERT

Associate Professor, University of Chicago

\*

(READY 26 NOVEMBER)

### The Art and Architecture of Russia

GEORGE HEARD HAMILTON

Associate Professor, Yale University

and

### The Art and Architecture of the Ancient Orient

HENRI FRANKFORT

Late Director, Warburg Institute, University of London

42s each

NOT FOR SALE IN THE U.S.A.

Illustrated Prospectus from good bookshops or from  
Penguin Books Ltd, Harmondsworth, Middlesex

**THE ART OF ANCIENT MEXICO.** 109 photographs by IRMGARD GROTH-KIMBALL. Text and Notes by FRANZ FEUCHTWANGER. Thames & Hudson. 42s.

*Reviewed by Victor Rienaeker*

In 1824, at the Egyptian Hall in Piccadilly, a certain William Bullock organised an exhibition of ancient Mexican art; it was not until 1953 that the British public was afforded a further opportunity of studying not only the ancient, but also the contemporary art of Mexico. Arranged by the Arts Council of Great Britain, the exhibition at the Tate Gallery enabled students to examine the incomparable relics of the pre-Columbian periods, the historic works of Colonial art dating from the three centuries of Spanish domination, and the native school of folk art, as well as the powerful examples of the modern school.

Professor Feuchtwanger restricts his study to the art of the early Mexican empires; and his text is illustrated by an excellent series of photographs by Irmgard Groth-Kimball. The difficulties of research students of ancient American art are increased by the fact that no written records exist. According to another authority, Dr. Linné, "there are no firm dates before A.D. 1200, except in the Maya region, up to which date our knowledge is vague and indefinite." But we do know that the first discoverers of America came from north-east Asia at the end of the last ice age, when the sea level was lower than now (owing to the amount of ice), and Asia was joined to America at the Behring Straits. This was probably about ten thousand years before the Aztecs built

their island city in the Texcoco Lake, in the Valley of Mexico.

The first signs of a true cultural development only appear when a nomadic people of hunters, fishermen and food-gatherers become agricultural settlers; for without periods of leisure, the arts, as we understand them, cannot flourish. And, in the case of Mexico, it seems that the cultivation of maize in America in the sixth millennium B.C. made a primitive kind of settled existence possible to the people. This calculation is based upon an interesting method put forward by Dr. Linné for determining the age of archaeological objects composed of organic matter. This method is known as the C14 method. C is the chemical symbol for carbon, and 14 is a radioactive isotope of carbon. According to Dr. Linné, C14 is formed only at great altitudes from atmospheric nitrogen by the action of cosmic radiation. In the form of carbonic acid, plants and animals take in ordinary carbon as well as radioactive carbon; and this intake stops after death. From which it follows that the older any organic substance, whether vegetable or animal, the less is its radioactivity. Dr. Linné estimates that radioactivity diminishes by about half in 5,570 years. It is upon these hypotheses that the date of any material in archaeological objects may be fairly accurately calculated.

Perhaps there is some danger from a beautifully illustrated book like this offering the artist of to-day patterns of art which he merely imitates out of the poverty of his own imagination, but the art-forms of ancient times and cultures are quite properly of interest to historians and archaeologists.

**CIRCE AND ULYSSES.** Edited by GWYN JONES with seven wood-engravings by MARK SEVERIN. The Golden Cockerel Press. 4 gns.

*Reviewed by Jon Wynne-Tyson*

In an era when it is considered not merely unfashionable, but almost effeminate, to lament the sacrifice of quality before the tinny god of quantity, and when even books are doomed to benefit from the bright new glories of "plastics," it is heartening to observe that there are still isolated pockets of resistance from which emerge from time to time tributes to a small, beautifully carved god known as Taste, whom as yet the iconoclastic endeavours of the mass-producing, mass-produced mind have been unable wholly to destroy.

Printed on hand-made paper and quarter-bound in cloth (the "specials", Nos. 1-100, contain eleven wood-engravings and cost 12 gns. bound in full morocco), the production invites no criticism. The Poliphilus type in which the work has been set was a happy choice.

There is a tendency where limited editions come to hand to ignore their subject-matter in the joy of discovering their physical attributes. On the generally accepted assumption that you can't go wrong with the Classics, William Browne's masque calls for no comment save that those who like their bawdy old and mild and couched in graceful if rather exacting English, will not be disappointed. Mark Severin's wood-engravings do, perhaps, err a little on the side of the obvious, but cannot be said to be seriously out of character with the text.



A CHRISTMAS GIFT FOR  
THE DISCRIMINATING BOOK COLLECTOR

## THE QUEEN'S BEASTS

By H. Stanford London

Norfolk Herald Extraordinary

Foreword by the Hon Sir George Bellew

Garter King of Arms

Eleven specially commissioned full colour designs

by Edward Bawden and Cecil Keeling

*This delectable book (Apollo)*

*Paper covered boards 8s 6d Cloth bound 12s 6d*

*A few copies of the limited collectors' edition  
are still available at 2 gns.*

NEWMAN NEAME LTD 50 FITZROY ST W1



## Aspects of Miniature Painting

by TORBEN HOLCK COLDING

'No single book,' says the *Apollo* Magazine, 'covers this theme of the history of the miniature more thoroughly from its earliest beginnings to its ultimate decline in the XIXth century. . . . This volume forms a valuable contribution to the literature of its fascinating subject.' Over 200 miniatures reproduced in half-tone, buckram binding with slip-case. £6 6s

Edinburgh University Press

## Vincenzo Catena

A Study of the Venetian Painter

by GILES ROBERTSON, M.A.

Lecturer in Fine Art, University of Edinburgh

This artist has been over-shadowed by his great contemporaries such as Titian and Giorgione; this book seeks to establish a canon of his authentic works, to determine their chronology and to re-assess the position of Catena in the Venetian school. 63 half-tone plates. £1 15s

NELSON

## SALE ROOM NOTES & PRICES

BY BRICOLEUR

**PICTURES.** During the latter part of the summer season Christie's sold pictures and drawings belonging to the late Miss L. Coats. The drawings included one by Mariano Fortuny, 1870, "A Moroccan Carpet Seller," 23 in. by 33 in., which brought 680 gns., and had previously been in the collections of William Quilter, Esq., H. W. F. Bolckow, Esq., and James Ross, Esq. "A View of Brighton from the Sea," oval, 4 in. by 7½ in., by R. P. Bonington, sold for 230 gns., and "Low Tide," with fisherfolk, 5½ in. by 8½ in., by the same artist, 160 gns. Four examples of this artist's work were included in the picture section of the collection, two of these brought over 2,000 gns. One "A View on the Seine," 11½ in. by 13½ in., morning, with a barge moored against a sandbank, brought 2,400 gns.; and "A River Scene," with a boy and stranded boat, 8½ in. by 11½ in., 2,300 gns. 6,000 gns. was paid for John Crome's "St. Martin's River and Gate, Norwich." This was on panel 19½ in. by 16½ in., and had been exhibited at the Norwich Society and at the Royal Academy Winter Exhibition, 1878, No. 20. It is illustrated in H. M. Cundall's "The Norwich School," 1920, pl. 16. "Dunkerque Harbour," by E. Boudin, 1889, 13½ in. by 22½ in., made 3,800 gns., and "Plage de Sable," by J. B. C. Corot, 9½ in. by 15½ in., 2,400 gns. This was from the artist's sale, see Alfred Robaut's *L'Oeuvre de Corot*, 1905, Vol. 1, No. 230. An example of the work of Aelbert Cuyp brought 1,300 gns., "A River Scene with Fishing Boats," signed, 38 in. by 52 in., previously in the collection of E. W. Parker, Esq., J.P., 1909. "Helvoetsluys—The 'City of Utrecht' 64, going to sea," by J. M. W. Turner, R.A., brought the high price of 8,800 gns., an agitated sea with light cloudy sky, a jetty with a church in the distance, 35 in. by 47 in. This picture was exhibited at the Royal Academy, 1832, No. 284, and in the Winter Exhibition, 1895, No. 32. See also Sir Walter Armstrong's *Turner*, 1902, p. 222, and Walter Thornbury's *Turner*, Vol. II, p. 187, where he tells how this picture was shown in the same room as Constable's "Opening of Waterloo Bridge" at the Royal Academy in 1832.

Among the other properties included in the sale were the portraits of Christopher Griffith, Esq., Jun., M.P. of Padworth, Berks, and his wife Catherine, by Thomas Gainsborough, R.A. The pair brought 1,400 gns., and measured 29 in. by 24 in. Previously in the Collection of Major Darby-Griffiths of Padworth Place, 1933. 2,400 gns. was paid for "Merry Harvesters returning home from a Village," by Lucas van Valckenburg, signed with monogram and dated 1596, on panel 15½ in. by 21½ in. The Misses Faudel-Phillips sent for sale a painting of the Spanish Steps, Rome, with the Church of Santa Trinita del Monte, by Bernardo Belotto, 40½ in. by 28½ in., which brought 4,400 gns.

Sotheby's also had a sale of Old Master Drawings and Paintings at the end of last season. In this they included a "Head of Leda" from the workshop of Leonardo da Vinci. This sold for £3,400 and was sent for sale by the Rt. Hon. Gwen, the Lady Melchett of Landford. It was *en grisaille*, on panel, and measured 9½ in. by 9½ in., the head is shown three-quarters to the right, looking down. Among the exhibitions at which this work has been shown is the Mostra di Leonardo da Vinci, Milan, 1939, No. 163, and it is mentioned by Waagen, *Art Treasures in Great Britain*, Vol. II, p. 194. Mrs. Kittoe Payne sent a painting by Alessandro Magnasco which fetched £2,300. This shows a shipwreck at the mouth of a river with figures in the foreground, a ruined tower and a two-arched bridge in the background, 45 in. by 69 in. "Landscape with Orpheus charming the beasts," on panel 22½ in. by 35½ in., by Roland Savery, made £720; and Alessandro Bronzino's "Christ in the House of Martha," £650. Also on panel 49½ in. by 39½ in., the scene is set on a terrace; the work is dated 1605 and inscribed "Alexander Brozinus allorius civ. Florentinus dum pingebat melius lineare non potuit." Among the drawings £160 was paid for each of two flower subjects by J. van Kessel, one of spring flowers with insects and frogs, signed, gouache, on vellum, 8 in. by 10½ in., and the other, cyclamen with insects, two mice and a crab, also signed, gouache, on vellum, 7½ in. by 10½ in.

Among the Galleries which have already started their autumn season is the Motcomb Galleries. At a sale of pictures a pair of oil paintings by De Bar of garden scenes and figures, canvas, 13½ in. by 15 in., brought £46. Another lot, G. Poussin, classical landscape and figures, 30 in. by 46½ in., sold for £30, and a portrait of a naval officer, canvas, 36 in. by 28 in., English School, £24.

At Rogers, Chapman and Thomas, where the new season has also started, £50 was paid for Nerly, "San Marco, Venice," with figures in the foreground, in a carved giltwood frame.

Among the high prices obtained for pictures at Phillips, Son and Neale in the new season was £500 for a Madonna and Child of the Flemish (XVth-century) School. Panel, 11 in. by 8 in., and inscribed on the reverse "dela escuela edro perugino." Two Cassone panels in the manner of Cosimo Roselli, 1438-1507, brought £2,200. These were decorated with scenes from the early life of Achilles and scenes representing the seventh book of Aeneid. A later picture which brought £1,230 was by Francesco Zucchiarelli of travellers in a landscape, 36 in. by 46 in.

**ENAMELS.** At Christie's a pair of Battersea enamel candlesticks with baluster stems and vase-shaped nozzles made 50 gns. The decoration was flowers in panels with pink, yellow and turquoise

spiral bands, 10 in. high. A set of four Battersea enamel candlesticks of similar type with detachable star-shaped wax pans, 9½ in. high, sold for 105 gns. The decoration on this set was flower sprays and foliage in colours and gold with turquoise panels.

### HOUSE SALES.

**SUNNINGHILL, BERKS.** Messrs. Knight, Frank and Rutley held a sale at Charters, Sunninghill, by direction of Lady Burton, at which £200 was paid for a flowerpiece by Jacob van Huysum, 57 in. by 41 in., and £170 for "Beach Scene with Figures," by W. Russell Flint, 27 in. by 20 in.

**UCKFIELD, SUSSEX.** Messrs. Rowland Gorrington and Co. sold the remaining contents of Reedmere, Piltown, nr. Uckfield, and obtained the following prices at the sale, which was well attended. The furniture included a console table with green marble top supported by a carved giltwood eagle, 3 ft. wide, £45. The same price was also obtained for a late Sheraton sideboard, 3 ft. wide, fitted with cupboards and a drawer. £85 was paid for a garniture de cheminée comprising a cream marble and ormolu lyre-shaped clock and a pair of candelabra with urn-shaped bases.

### GOLF

The Autumn Meeting of the Antique Dealers' and Fine Arts Golfing Society was held on Monday, September 27th, at New Zealand Golf Club. The morning Medal Round for the George Harris and James Lewis Cup was won by Mr. Norman Adams with a score of 77 gross — 7 = 70 nett; the runner-up being Mr. A. Fleming of Southsea, with 81 — 10 = 71 nett.

The Greensomes versus Bogey in the afternoon for the Alexander Lewis and De Pinna Cups was won by Mr. Phillip Blairman and Mr. E. Speelman with a magnificent score of 7 up.

A special welcome was accorded to the following recently joined members:

Mr. J. Floyd and Mr. G. Hannon of Christie's; Mr. J. Blanchard of Winchester; Mr. Fleming of Southsea; Mr. Sidney Hahn of London; Mr. F. Wray of Wimbledon.

The Society has recently enlarged the scope of its membership, which is no longer limited to members of the British Antique Dealers' Association. Recognised Art Dealers and Art Auctioneers are now invited to join. Particulars can be obtained from the Honorary Secretary, Mr. Colin Hart, 18, Eton Court, Eton Avenue, N.W.3. Primrose 8637.

### VANBRUGH

*The Editor, APOLLO.*

Dear Sir,—In his review of my book, *The Imagination of Vanbrugh and His Fellow Artists*, in the September issue of APOLLO, Mr. Geoffrey Webb points to the appearance, long since noted, of Italian motifs in the work of Vanbrugh's final period: namely, window-dressings with entablatures above them, door- and window-architraves broken by block-rustication, and Venetian windows composed of a round-headed light between two square-headed ones. These, he argues, are not found in Hawksmoor's independent work, and help us to discern Vanbrugh's touch, when free of his collaborator and working on his own.

Precisely the same motifs, however, were used by Hawksmoor, with as much conviction, in his designs for Ockham, dated "1726/7 N.H.": and he had used windows of a near-Venetian type, and similar to these, in a proposal for Brasenose College, dated "1720." The Ockham project (described by me in *Country Life*, Dec. 29th, 1950), is of considerable interest for what it tells us about Hawksmoor's later notions of domestic building. It is clear that both architects came under the new influence at about the same time. Consequently, the adoption of Italian motifs is not, in itself, a matter on which a distinction can be based.

Yours, etc.,  
LAURENCE WHISTLER.

Professor Geoffrey Webb replies:

The examples Mr. Whistler gives of Hawksmoor's use of Italian motifs do not make it clear to me at least that he and Vanbrugh were affected by the new fashions at the same time. The use of the Palladian motif at Brasenose in 1720 (to which he might have added the east window of Christchurch, Spitalfields, begun in the same year) seems to be hardly enough by itself. The first Palladian motif in a Vanbrugh design that I know is dated 1716, and by 1720 he was using the new fashionable window-dressings fairly freely. The really important example from Hawksmoor's independent work cited by Mr. Whistler, the "Ockham design," is some six years later, i.e. after Vanbrugh's death. Mr. Whistler is right in saying that the appearance of these motifs in Vanbrugh's later works has been long since noted; I discussed it myself with, I fear, a somewhat youthful self-assurance in a book written as long ago as 1927, which Mr. Whistler refers to on a number of occasions in his new work. I remain unconvinced by Mr. Whistler's conclusion in his last sentence; the degree to which these two men, so closely linked with one another, accepted or resisted the new fashions seems to me of the greatest interest to anyone trying to understand their architectural development and their relationship.



# Register of London Picture Dealers

Gallery	Specialities
<b>ALFRED BROD, LTD.</b> 36 SACKVILLE STREET, PICCADILLY, W.1	Fine Paintings by the XVIIth Century Dutch Masters
<b>FROST &amp; REED, LTD.</b> 41 NEW BOND STREET, W.1	Paintings by Old and Modern Masters Old Engravings and Modern Colour Prints
<b>WILLIAM HALLSBOROUGH LTD.</b> 12 PICCADILLY ARCADE, S.W.1	Old Masters
<b>PAUL LARSEN</b> 43 DUKE STREET, ST. JAMES'S, S.W.1	Fine Paintings by Old Masters of all Schools
<b>THE LEFEVRE GALLERY</b> 30 BRUTON STREET, W.1	XIXth and XXth Century French Paintings
<b>LEGGATT BROS.</b> 30 ST. JAMES'S STREET, S.W.1	English Paintings of the XVIIIth and XIXth Centuries
<b>LEGER GALLERIES</b> 13 OLD BOND STREET, W.1	Old Masters of the English and Continental Schools, XIVth to XIXth Centuries, and Early English Water Colours
<b>G. M. LOTINGA LTD.</b> 57 NEW BOND STREET, W.1	Old and Modern Masters
<b>THE MATTHIESEN GALLERY</b> 142 NEW BOND STREET, W.1	Old Masters & French Impressionists
<b>MITCHELL GALLERIES</b> 82 JERMYN STREET, ST. JAMES'S, S.W.1	English & Continental Paintings of the XIXth & XXth Centuries
<b>OHANA GALLERY</b> 13 CARLOS PLACE, GROSVENOR SQUARE, W.1	French Impressionists Contemporary Masters
<b>THE PARKER GALLERY</b> 2 ALBEMARLE STREET, W.1	Marine, Military, Sporting and Topographical Paintings and Prints; Old Maps, Ship Models, Weapons and Curios
<b>RENEL GALLERY</b> 40 & 41 BURLINGTON ARCADE, W.1	Modern Paintings French Impressionists
<b>FRANK T. SABIN</b> PARK HOUSE, 24 RUTLAND GATE, S.W.7	Old Master Paintings, English and French Colour Prints, Sport- ing Prints, Topographical Prints and Drawings, Rowlandson Drawings, etc. Continuous Exhibitions and Catalogues issued
<b>EUGENE SLATTER</b> 30 OLD BOND STREET, W.1	Dutch and Flemish Masters
<b>ARTHUR TOOTH &amp; SONS</b> 31 BRUTON STREET, W.1	Old and Modern Pictures of International Value for Private Collectors and Public Galleries
<b>WILDENSTEIN &amp; CO., LTD.</b> 147 NEW BOND STREET, W.1	Paintings, Drawings, Sculpture by the Finest Masters

★ For Sale Room Notes and Prices please turn to page 141 ★

# JOHN MITCHELL

FINE PAINTINGS

25 OLD BURLINGTON STREET, LONDON, W.1

Telephone: Regent 2280

Cables: Jonmit, London



Jan Brueghel de Velours, 1568-1625

"THE FEATHERED CHOIR"

Oil on copper panel,  $6\frac{1}{2} \times 5\frac{1}{4}$  inches

On exhibition during November and December  
fine Old Master Paintings of the XVIIth-century  
Dutch and Flemish Schools

RESTORATION

DRAWINGS

# OHANA GALLERY

13 CARLOS PLACE, GROSVENOR SQUARE, W.1

GROSVENOR 1562



Bois de Boulogne

RAOUL DUFY (1910)

*November 4th to 27th*

SELECTION OF SMALL PAINTINGS

by

## GREAT MASTERS

of the XIXth and XXth centuries

Daily 10—6

Saturdays 10—1